

## THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 808.

LONDON, SATURDAY, APRIL 22, 1843.

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For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Athenæum Office, London. For France, and other Countries not requiring the postage to be paid in London, 25fr. or 12. 2s. the year. To other Countries, the postage in addition.

## UNIVERSITY COLLEGE, London.—JUNIOR SCHOOL.—Under the Government of the Council of the College.

Head Master.—THOMAS H. KEY, A.M.  
The SCHOOL will RE-OPEN for the next term on TUESDAY, the 23rd instant. The hours of attendance are from a quarter past 9 to three quarters past 3.

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The subjects taught (without extra charge) are Reading, Writing, the Properties of the most familiar Objects (Natural and Artificial), the English, Latin, Greek, French, and German Languages, Ancient and Modern History, Geography, both Physical and Political, Arithmetic and Bookkeeping, the Elements of Mathematics and of Natural Philosophy, and Drawing.

Prospectuses and other particulars may be obtained at the Office of the College.

CLAS. C. ATKINSON, Secretary to the Council.

April 17, 1843.

## BOTANY.—On Monday next, April 24, at 2 p.m., Royal Adelaide Gallery.—The first of a Series of LECTURES on this interesting subject will be delivered at this Institution by Dr. ATKIN, and be continued every Monday during the summer season at the same hour. Admission to each Lecture, 1s. or the course of twenty, 10s. 6d.; with free admission to the other attractions of the Institution.

## ITALIAN.

A YOUNG Professional LADY wishes to read ITALIAN twice a week, on the afternoons of Saturday and Monday, with an Italian Lady. She would, in exchange, give Lessons either in Singing or Music.—Letters may be addressed to L. Gardner's Chronicle Office, 3, Charles-street, Covent-garden.

ACADEMICAL DEGREES.—Gentlemen of LITERARY or SCIENTIFIC PUBLICATIONS, or others properly qualified, desirous of GRADUATING, may RECEIVE EFFICIENT ASSISTANCE from the Advertiser.—Address (pre-paid), stating qualifications, to M. D., 10, Tottenham-court New-road.

## HORTICULTURAL SOCIETY.—The ANNIVERSARY MEETING, for the Election of President, Council, and Officers for the year ensuing, and for receiving the Annual Report of the Auditors, will take place at the House of the Society, No. 21, Regent-street, on MONDAY, the 1st of May next.—The Chair will be taken precisely at One o'clock.

April 19, 1843.

## ROYAL BOTANICAL SOCIETY OF LONDON.

EXHIBITIONS for 1843 at the GARDENS, INNER CIRCLE, REGENT'S PARK, on WEDNESDAYS, May 21st, June 18th, July 10th, from 2 o'clock until 7.

The Prizes to be awarded are MEDALS and PLANTS, varying in value from 10s. to 150s., the total amount being 600s. for Plants and Flowers, and 100. 10s. for Microscopes. Open to all Competitors.

Terms of Admission.  
Fellows, Members, and Bearer of Ivory Tickets, will be admitted upon entering their names or numbers in the Gate Book.

Visitors will be admitted by Tickets to be obtained at the Gardens by orders from Fellows and Members only. Price, on or before the 6th of May, 4s.; after that day, 6s.; and on the days of Exhibition after 2 o'clock, 10s.

Schedules of Prizes, with the Regulations for the observance of Exhibitors, and all other particulars, may be had upon application at the Gardens.

The gates to be opened at 2 o'clock. Carriages to enter the Inner Circle of the Park by the road opposite the York Gate, and set down with the horses' heads to the East, and to take up the Garden Gate opposite the road leading to Chester-terrace, by which road they will also leave the Circle.

By order of the Council.

J. D. C. SOWERBY, Secretary.

## THE SHAKESPEARE SOCIETY.—The SECOND ANNUAL MEETING of Members will be held on WEDNESDAY next, the 26th instant, at the Rooms of the Royal Society of Literature, No. 4, St. Martin's-place, Trafalgar-square, at which the attendance of Subscribers is solicited.

The Chair will be taken by the Marquis of CONINGHAM, at Three o'clock, p.m. precisely, by Law XIII. no Member can vote who has not paid his subscription for the current year, which, however, can be paid to the Treasurer at the Meeting.

26th April, 1843.

By order of the Council.

F. G. TOMLINS, Secretary.

## ARTISTS' BENEVOLENT FUND.—Under the Patronage of the QUEEN.

Established 1810. Incorporated by Royal Charter, August 2, 1827. The THIRTY-FOURTH ANNIVERSARY DINNER will take place in Freemasons' Hall, on SATURDAY, the 6th of May, 1843.

The Right Hon. Lord JOHN RUSSELL, M.P., in the Chair.

The Marquess of Lansdowne, George Hawkins, Esq.  
G.C.B. William Hudson, Esq.  
The Lord Viscount Palmerston, George Hughes, Esq.  
G.C.B. Arthur H. Johnson, Esq.  
Sir J. Guest, Bart, M.P. Henry Gally Knight, Esq. M.P.  
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Charles West Cope, Esq. R.A. William James Linton, Esq.  
Lewis Cobitt, Esq. Robert Sands, Jun. Esq.  
Samuel Davison, Esq. Claude Edwards Scott, Esq.  
Louis P. R. F. De Pourquet, Esq. Charles F. Lambart, Esq.  
C. Wentworth Duke, Esq. John Scott, Esq.  
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Thomas Henry Gregg, Esq. Edward W. Wyon, Esq.  
Louis Haghe, Esq.

Tickets, 20s., may be obtained of any of the Stewards; or at the bar of the Freemasons' Tavern.

JOHN MARTIN, Secretary.

## LITERARY FUND SOCIETY, Instituted 1790, for the Protection and Relief of Authors of Genius and Learning, and their Families who may be in Want or Distress, and Incorporated by Royal Charter 1818.

Patron.—Her Majesty the Queen.

President.—The Marquis of Lansdowne.

The FIFTY-FOURTH ANNIVERSARY FESTIVAL of this Corporation will take place in Freemasons' Hall, on WEDNESDAY, May 10.

His Grace the Duke of Sutherland in the Chair.

Stewards.

The Lord Leigh.

Charles Lever, Esq.

Hon. Wm. Leslie Melville.

John George Carter, Esq. M.P.

The Lord Viscount Palmerston, M.P.

Count Carlo Popoli.

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The Lord Viscount Sydney.

The Right Rev. Dr. Wiseman.

Sir Rich. Paul Jodrell, Bart.

Tickets, 20s. each, may be had of the Stewards, and of the Secretary, at the Chambers of the Society, 73, Great Russell-street.

The amount of Grants applied to the relief of distressed Authors, their Widows, and Children, during the past year, was 1,250s.; and the total amount applied by the Committee to these benevolent objects, from the foundation of the Society, is upwards of 23,000s. Donations and Subscriptions in aid of the charitable purposes of the Institution, will be thankfully received and acknowledged by the Treasurer, John Griffin, Esq., 21, Bedford-place; Sir Henry Kirk, British Museum; William Tooke, Esq., 12, Russell-square; and by

OCTAVIAN BLEWITT, Sec.

## THE WESTMINSTER REVIEW.—The forthcoming Number will contain an Article upon the CORPORATION OF LONDON and MUNICIPAL REFORM, with various Papers of philosophical and literary interest. Bills and Advertisements intended for publication should be sent to the Publisher's not later than Monday, the 24th instant.

Samuel Clarke (Successor to H. Hooper), 13, Pall Mall East.

## CITY OF LONDON SCHOOL, Milk-street, Cheap-side, established by Act of Parliament, and under the Superintendence of the Corporation of London; Head Master, the Rev. G. F. W. MORTIMER, D.D., of Queen's College, Oxford. The SCHOOL will be RE-OPENED after the Easter Vacation, on TUESDAY, the 25th of April. Persons desirous of entering their sons as pupils, may obtain prospectuses of the school, containing also particulars of the foundation scholarships and exhibitions attached to it, together with forms of application for admission, at the Secretary's Office, between the hours of ten and four.

THOMAS BREWER, Secretary.

## SOLO SINGING.—To VOCAL AMATEURS.—It is a very frequent occurrence that Ladies highly musical both in theory and practice, sing but indifferently. Madame GOULD PANORMO begs to say she can give the highest testimonials of the success of her mode of instruction, and undertakes to capacitate pupils in this delightful accomplishment in SIX or TWELVE interesting LESSONS, guaranteeing a superior style of articulation, expression, and intonation, in English or Italian; likewise the several classes of Scotch, Irish, and English ballads, bravuras, and sentimental music, and to receive Ladies and Junior Pupils at her residence, 5, Piccadilly, on Wednesdays and Saturdays.

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Stromboides

Stromboides

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## ART-UNION OF LONDON.—The Subscribers are respectfully informed that the ANNUAL GENERAL MEETING, to receive the Report of the Committee, and to distribute the amount subscribed for the purchase of Works of Art, will be held in the THEATRE ROYAL, DREY LANE, (by the kind permission of W. C. Macready, Esq.) on TUESDAY NEXT, the 26th instant, at 11 for 12 o'clock precisely.

His Royal Highness the Duke of CAMBRIDGE, President,

in the Chair.

Subscribers will be admitted on presentation of the receipt for the current year, at the entrance in Dryden-street.

A notice will be forwarded by post, on the 26th instant, to all who may have entitled to prizes.

GEORGE GODWIN, ) Honorary

LEWIS POCOCK, ) Secretaries.

April 22, 1843.

4, Trafalgar-square, Charing-cross.

## ROYAL MANCHESTER INSTITUTION.—The ANNUAL EXHIBITION of PICTURES in Oil and Water Colours, Specimens of Sculpture, and Casts, Architectural Designs, and Proof Impressions of Modern Engravings, will OPEN on the 1st June next (instead of in the Autumn). Works of Art intended for exhibition must arrive at the Institution not later than the 10th to the 23rd May. No carriage expenses will be paid by the Institution, except on works from those Artists to whom the exhibition circular has previously been forwarded.

Artists in London are referred to Mr. GREEN, 11, Charles-street, Middlesex Hospital.

The following Prizes are offered:—

The Heywood Medal in gold, to the Artist of the best Oil Painting, size not less than 4 feet, by 2 feet 10 inches.

The Heywood Medal in silver, and 100 l. in money, to the Artist of the best Water Colour or Ornamental Drawing, size not less than 30 inches by 20 inches.

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## CHELTENHAM.—Considerable excitement exists in this town relative to the great sale of the effects of the late Thomas Lewis, which commences on the 25th of this month. His collection of pictures offers some remarkable specimens of Ancient as well as Modern Art. The Murillo, Paul Potter, Claude, Rubens, Poussin, and some others of the Ancients, pictures, are unquestionable. Mr. Lewis had devoted a life to the subject, had resided long on the Continent, had discovered and rescued many works, which bore a critical comparison with those in the Public Galleries of Europe. His gallery contains also many fine works of Modern Artists. All, it is expected, will be offered for sale.

## COLD-WATER CURE.—The Hydropathic Establishment of STANDEY BURY HOUSE, Hertford, is now in full operation, with Baths of every description. The place is delightful; situated on a hill noted for its salubrity; and the water, walks, and drives excellent. The Director, Mr. Lewis, is thus referred to in Dr. Clark's history: 'The prevalent opinion amongst the visitors to Grafenberg seemed to be, that Mr. Weiss understood and practised the Water Cure with greater safety and success than any other of its professors, with the exception of Franziska herself.' A prospectus (price 1s.) may be had of Simpkin &amp; Co., Paternoster-row, and all Booksellers, by order.

## BOOKSELLERS' PROVIDENT RETREAT, 60, Paternoster-row. Established April 6th, 1843.

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This Society has been established for the purpose of providing a comfortable habitation for the aged Members, and Widows of Members, of the BOOKSELLERS' PROVIDENT INSTITUTION, being in the Receipt of an Annuity from that Institution, and who may require such a residence.

Every Person subscribing One Guinea a Year, or giving a Donation of Ten Guineas at one time, is entitled to one Vote at all Elections; and so in proportion for every additional Subscription of One Guinea a Year, or Donation of Ten Guineas; and is also eligible to become a Member of the Committee of Management.

The very general approbation which has been given to the formation of this Society, and the liberal support it has already received, afford the most encouraging assurance that the sanguine anticipations of its benevolent projectors will be crowned with ultimate success.

The present Contributions amount to Fifteen Hundred Pounds, and the Committee feel assured that they have only to make the object more extensively known, in order to secure the sum which is necessary to complete this desirable and useful Institution.

Subscriptions and Donations will be thankfully received by Thomas Brown, Esq., Treasurer, 30, Paternoster-row; by Messrs. Smith, Payne & Smith, Bankers, 11, Lombard-street; and by any Member of the Committee.







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“I have,” says Lady Sale, “not only daily noted down events as they occurred, but often have done so hourly. I have also given the reports of the day, the only information we possessed; also such news as was telegraphed from the Bala Hissar, or sent in by the King or by Capt. Conolly to the Envoy; and many other reports brought by Afghan gentlemen of Capt. Sturt’s acquaintance, and by others of lower degree, who having had dealings with him in the engineer department and public works, and having received kindness from him, gave him such intelligence and warning as was in their power: all of which he communicated [to his superior officers] at different times; but the warnings were not attended to; and as when he gave his advice it was seldom adhered to, he became disgusted, and contented himself with zealously performing his duties and making himself generally useful, acting the part of an artillery officer as well as that of an engineer. Had poor Sturt’s life been spared, it was his intention to have worked up my Rough Notes, and to have added much valuable information: he was too much overworked to afford leisure to give me assistance at the time. His plans, drawings, &c., with his public and private papers, were lost, except a note or two that were, just a few days before we left Cabul, put with my Journal. I believe several people kept an account of these proceedings, but all except myself lost all they had written; and had recourse to memory afterwards. I lost everything except the clothes I wore; and therefore it may appear strange that I should have saved these papers. The mystery is, however, easily solved. After everything was packed on the night before we left Cabul, I sat up to add a few lines to the events of the day, and the next morning I put them in a small bag and tied them round my waist. \* \* A much better narrative of past events might have been written, even by myself; but I have preferred keeping my Journal as originally written, when events were fresh, and men’s minds were biased by the reports of the day, and even hour.”

As we did not hesitate to state our objections to the somewhat obtrusive, and, under circumstances, objectionable comments of Lieut. Eyre, we think it right to acknowledge that Lady Sale fully confirms all he stated as to the infatuation, imbecility, and folly of those in authority, and which appear to have marked the whole of their proceedings, from the first taking possession of the camps and cantonments to the last hour of surrender or slaughter:—

“It is easy to argue on the wisdom or folly of conduct after the catastrophe has taken place. With regard therefore to our chiefs, I shall only say that the Envoy has deeply paid for his attempt to out-diplomatize the Afghans. Gen. Elphinstone, conscious that his powers of mind had become enfeebled with those of his body, finding there was no hope of Gen. Nott’s arrival to assume the command, called in another officer to his aid, who had but one object in view (to get back, at all hazards, to Hindostan). He averred that a retreat to the Bala Hissar was impossible, as we should have to fight our way (for one mile and a half)! If we could not accomplish that, how were we to get through a week’s march to Jellalabad? Once in the Bala Hissar, which would have been easily defended by one thousand

men, we should have had plenty of troops for foraging purposes; and the village of Ben-i-shehr, just under the Bala Hissar, would have given us a twelvemonth’s provisions if we had only made the demonstration of a night march, to have the appearance of taking them by force. Sallies from thence might also have been made into the town, where there was always a party, particularly the Kuzzilbashies, who would have covertly assisted us, until our returning fortunes permitted them to do so openly. Independent of —’s determination to return to India, he often refused to give any opinion when asked for it by the General, a cautious measure whereby he probably hoped to escape the obloquy that he expected would attach to the council of war, composed of Gen. Elphinstone, Brig. Shelton, Brig. Anquetil, and Col. Chambers. I might say nominally composed; numerically it was much more extended. Capt. Grant, with cold caution, obstructed every enterprise, and threw all possible difficulties in the way; Capt. Bellew was full of doubts and suggestions, all tending to hamper and retard operations; and numbers of young men gave much gratuitous advice; in fact, the greater part of the night was spent in confusing the General’s ideas, instead of allowing a sick man time by rest to invigorate his powers. Brig. Shelton was in the habit of taking his rezaï with him, and lying on the floor during these discussions, when asleep, whether real or feigned, was a resource against replying to disagreeable questions. Major Thain, a sincere friend and good adviser of the General’s, withdrew in disgust from the council: and Sturt, who was ever ready to do anything or give his opinion when asked, from the same feeling, no longer proffered it.”

The Journal here published commences in September, 1841, and ends in September, 1842. We, of course, can only select such passages as will best mark the progress of events. The narrative opens with accounts of outbreaks, skirmishes, and perplexing rumours, and the departure of Sale’s brigade. On the 26th of September, the record runs,—

“There being a report that all was peaceably settled at Têzeen, I became very anxious for intelligence. Two letters were brought to me, but alas! neither of them were to my address, one being from Capt. Havelock to Gen. Elphinstone, the other from Capt. Paton to Major Thain. After giving them a reasonable time to ruminate over their news, I wrote to Major Thain, requesting him to give me any information in his power; and informing him that I had no letter, I got the provoking reply that the Sahib was gone out. Some time afterwards Major Thain called: he owned he was puzzled as to what was going on, but hoped that affairs would remain quiet until we got out of the country. \* \* Capt. Havelock mentions that all is settled and hostages given, but remarks that, since the pacification, the camels have been fired on, as also our outposts, but says, the one may be attributable to the arrival of a chief, who was in ignorance of the treaty, and the other, to their people not being well in hand, a pretty sounding phrase; but are we to understand that our men are so well in hand as not to resent it? Capt. Paton writes mysteriously, that he has much to communicate, ‘better spoken than written,’ and says the enemy have consented regarding the obnoxious chief (some person who they did not wish should participate in the benefits of the treaty). He adds that a force to be of any use in that country must not be hampered with camels, tents, or baggage, and that the ammunition should be carried only on mules or yabooos. \* \* Last year, when Sir Willoughby Cotton commanded, and during the disturbances in the Kohistan, every despatch from Sale, who commanded the troops there, was promulgated in orders, and the present system of keeping information close is disgusting; there can be no secrets regarding what passes in action in the field. The general impression is that the Envoy is trying to deceive himself into an assurance that the country is in a quiescent state. He has a difficult part to play, without sufficient moral courage to stem the current singly. About two months since Sir William wrote to Lord Auckland, explaining to him the present state of Afghanistan, and requesting that five additional regiments

should be sent to this country, two of them to be European. To these statements a written war succeeded between the Envoy and the Supreme Government of Bengal. Letter after letter came calling for retrenchment. Sir William had been appointed from home Governor of Bombay, and was particularly chosen for the office from his being a moderator and a man unlikely to push any violent measures; he hoped affairs might take a turn for the better, and was evidently anxious to leave Cabul and assume his new appointment. In an evil hour he acceded to the entreaties of Sir Alexander Burnes (who appears to have been blinded on the subject) and wrote to Lord Auckland to nullify his former request for additional troops, and to say that part of those now in the country might be withdrawn.”

Reports now arrived that Sale’s brigade had never pitched a tent since they left Khoord Cabul—that the rear-guard had been attacked daily, and the bivouack fired on every night—that the camels were dying forty of a night, from cold or starvation—and that they were in want both of carriages and provisions. On the 29th—

“Capt. Sturt hearing that Capt. Johnson’s (paymaster to the Shah’s force) house and treasury in the city were attacked, as also Sir Alexander Burnes’s, went to Gen. Elphinstone, who sent him with an important message, first to Brig. Shelton at Siah Sung, and afterwards to the King, to concert with him measures for the defence of that fortress. Just as he entered the precincts of the palace, he was stabbed in three places by a young man well dressed, who escaped into a building close by, where he was protected by the gates being shut. Fortunately for my son-in-law, Capt. Lawrence had been sent to the King by the Envoy, and he kindly procured a palkee, and sent Sturt home with a strong guard of fifty lancers, but they were obliged to make a long detour by Siah Sung. \* \* I cannot describe how shocked I felt when I saw poor Sturt; for Lawrence, fearing to alarm us, had said he was only slightly wounded. He had been stabbed deeply in the shoulder and side, and on the face (the latter wound striking on the bone just missed the temple): he was covered with blood issuing from his mouth, and was unable to articulate. From the wounds in the face and shoulder, the nerves were affected; the mouth would not open, the tongue was swollen and paralysed, and he was ghastly and faint from loss of blood. He could not lie down, from the blood choking him; and had to sit up in the palkee as best he might, without a pillow to lean against.”

The insurrection now openly manifested itself—the Treasury was attacked, the guard massacred, and Burnes and his brother butchered. Lady Sale observes,—

“The state of supineness and fancied security of those in power in cantonments is the result of deference to the opinions of Lord Auckland, whose sovereign will and pleasure it is that tranquillity do reign in Afghanistan; in fact, it is reported at Government House, Calcutta, that the lawless Afghans are as peaceable as London citizens; and this being decided by the powers that be, why should we be on the alert? Most dutifully do we appear to shut our eyes on our probable fate. The Shah is, however, to be protected, whatever may be the fate of the English in the city; and Brig. Shelton is sent with the Shah’s 6th, some of the 44th Queen’s, and three horse artillery guns under Capt. Nicholl, to the Bala Hissar. The King, as he well may be, is in great consternation. At about 9 A.M. Capt. Sturt arrived at Siah Sung from the cantonments, bearing orders from Major-Gen. Elphinstone for the 54th N.I., Capt. Nicholl’s three horse artillery guns, and a company of the 44th, accompanied by the Shah’s 6th regiment, to hold themselves in readiness to march at a moment’s notice to the Bala Hissar. As they had all been on the *qui vive* since daybreak, they were ready in an instant, and eagerly expecting orders to march, when a note came from Capt. Lawrence (the Envoy’s military and private secretary), dated Bala Hissar, 10 A.M., telling them, ‘Stay where you are,—all is quiet; you need not come.’ This caused great surprise, as the firing was brisk in the city. After waiting another hour under arms, the Brigadier ordered Sturt to go in and see what was going on:



this he gladly did, and, accompanied by eight suwars of the Shah's 2nd cavalry, went to the Bala Hissar. In half an hour a suwar returned, saying he had been badly wounded entering the palace gates, and bearing an order for an immediate advance of the troops. 'Forward' was the word; and, anticipating an attack on the city, the troops gladly set out, and arrived unopposed in presence of the King, when, to their sorrow, instead of receiving *hookm* to enter the city, Shah almost rudely inquired why they had come!"

On this occasion the Shah's troops were driven in with great loss, many deserted, and all was indecision in the Bala Hissar, and confusion in cantonments:—

"The Envoy mounted his horse and rode to the gateway, and then rode back again,—the best thing he could do; for had the Afghans either killed him or taken him prisoner, it would have given them a decided advantage on their part. Sir William and Lady Macnaghten had vacated the residency before 11 o'clock A.M., and came into cantonments; a circumstance which no doubt was soon known to the insurgents, and must have given them an idea that we greatly dreaded an attack from them, which was threatened at night."

"Yet," observes Lady Sale, "it was only two days ago that Lady Macnaghten told Mrs. Sturt that the country was all quiet, except the little outbreak near Tézzen."

"In the evening the rebels appeared in considerable numbers near Muhammed Khan's Fort, and between that and the Commissariat Fort, situated 300 yards from cantonments. We have only three days' provisions in cantonments: should the Commissariat Fort be captured, we shall not only lose all our provisions, but our communication with the city will be cut off. This fort (an old crazy one, undermined by rats) contains the whole of the Bengal commissariat stores, valued at four lakhs of rupees, including about 12,000 maunds of otta, wheat, and barley, and all the medical stores, &c. No military steps have been taken to suppress the insurrection, nor even to protect our only means of subsistence (the storehouses), in the event of a siege. The King, Envoy, and General appear perfectly paralysed by this sudden outbreak: the former is deserted by all his courtiers, and by even his most confidential servants, except the Wuzer, who is strongly suspected of having instigated the conspiracy; and suspicion attaches to his Majesty again. \* \* That the insurrection could have been easily crushed at its commencement, is evident from the circumstance that on the 2nd of November a considerable number of chiefs went to Capt. Trevor's house to lend him assistance. \* \* It is further worthy of remark, that Taj Mohammed Khan went to Sir Alexander Burnes the very day before the insurrection broke out, and told him what was going on. Burnes, incredulous, heaped abuse on this gentleman's head; and the only reply he gave him was, 'Shuma besecah shytan ust!' on which Taj Mohammed left him. This anecdote was told us by himself."

The indecision at this moment determined the fate of the expedition: the detached forts were lost almost without an effort to retain them, and the enemy permitted to approach to the very walls of the cantonments.

"Sturt, having fretted himself half mad at everything going wrong, determined, weak and ill as he was, to go out and do his duty. He is the only engineer officer at Cabul. He was unable to dress, but went out in his shirt and pyjama to the works. Although he was out himself a little after 6 o'clock, he could not get things or people into their places until 10. General Elphinstone gave him permission to make any arrangements he considered as safe from chance of failure for taking the small fort; but when he had with great exertion got three nine-pounders and two twenty-four pound howitzers at work (the latter across the road), Major Thain was sent to him to desire he would be careful not to expend ammunition, as powder was scarce! there being at the time a sufficiency for a twelvemonth's siege! \* \* Lady Macnaghten told me to-day that Sir William had written to inform Sale that we had been in siege since the 2nd, and to request his return with the force under his command; to leave the sick and wounded in safety at Gundamak, under charge

of the troops there. To this the General assented, and signed the letter; but afterwards he said it would be abandoning the sick and baggage, and refused to recall Sale's brigade. I was asked if I could send a letter from Sir William to Sale, through Sturt's influence with the natives; but if, with secret service money at his command, the Envoy cannot bribe a messenger, how are poor people like us to do so? \* \* A note from Thain mentions that Sale has been sent for, but, from the very cautious wording of the order, it appears doubtful whether he can take such responsibility upon himself as it implies. He is, if he can leave his sick, wounded, and baggage in perfect safety, to return to Cabul, if he can do so without endangering the force under his command. Now, in obeying an order of this kind, if Sale succeeds, and all is right, he will doubtless be a very fine fellow; but if he meets with a reverse, he will be told, 'You were not to come up unless you could do so safely!'"

Even at this time, it is believed that energy and resolution might have saved us from subsequent defeat and disgrace; and that, by retiring into the Bala Hissar, our troops might have held out till reinforcements arrived. On the 8th of November the journalist records:—

"At daybreak, finding Sturt's servant still in the verandah, and knowing that his master was to have been up at half-past four, I went to the door to inquire, and found that the General, or rather his advisers, had decided that nothing was to be done. The enemy are using our guns against us, throwing shot into cantonments from Mahmood Khan's fort. Our men are so over-worked that it is intended to give them rest to-day. Sturt went out early this morning, and found the garden next the Commissariat fort unoccupied; he immediately took the sappers under Lieut. Laing with fifty of the Juzailchees under Mackenzie to cover them, and sent for two companies of Sipahes as a covering party whilst they pulled down the wall, which was quickly accomplished. There is a report that we are to be attacked in cantonments to-night. Sturt went to Gen. Elphinstone and Brig. Anquetil, who both gave him *carte blanche*, and desired that all his instructions should be obeyed. He has accordingly placed 15 guns in position. \* \* Sturt is gone to lie down to recruit his strength, knowing that I never do now till daylight, but sit up to watch passing events, and give the alarm if need be, and have kept my nightly watch ever since the insurrection commenced. Our troops as yet are stanch; and if we are attacked, and succeed in repelling the enemy, we shall be able to keep our own until Sale's brigade arrives."

Every day the Afghans grew more and more daring, and the British generals more passive and fearful; and it was only when the Envoy offered to take the responsibility on himself, that the troops were permitted to attack the forts which more immediately annoyed them. So many interesting incidents of the siege were anticipated in Eyre's Journal, that we, who have but a limited space, must pass on to the 21st:—

"At dinner time Brig. Shelton sent to Mr. Eyre, stating that the Envoy had information that 80,000 foot and 10,000 horse were coming to set fire to our magazine with red-hot balls! How these balls were to be conveyed here red hot is a mystery, as the enemy have no battery to erect furnaces in: but nothing is too ridiculous to be believed; and really any horrible story would be sure to be credited by our panic-struck garrison. It is more than shocking, it is shameful, to hear the way that officers go on croaking before the men; it is sufficient to dispirit them, and prevent their fighting for us. \* \* Our useless expenditure of ammunition is ridiculous. At the captured fort last night the garrison popped away 350 rounds at shadows, probably of themselves: however, we have plenty of it; 13 lakhs made up, and 900 barrels of powder, shot, bullets, &c. in store in profusion. Shelton croaks about a retreat; and so much is openly said of our extremity, that were we obliged to fall back on Jellalabad, it is more than probable that there would be much desertion amongst the Mussulmans. \* \* Sturt has in vain suggested that a picket of infantry and cavalry with a couple of guns be sent at daybreak up the hill towards Siah Sung, to cut off the supplies we see daily going into

the town. By purchasing them, we might induce the people to supply us largely, and at all events prevent the enemy obtaining them. I have no patience with those who say, 'Oh, it is not otta, it is only charcoal.' Now our foes require charcoal as much as we do food, for they cannot make their gunpowder without it."

On the next day the report is—

"Grand dissensions in military councils. High and very plain language has been this day used by Brig. Shelton to Gen. Elphinstone; and people do not hesitate to say that our chief should be set aside—a mode of proceeding recommended a fortnight ago by Mr. Baness, the merchant. The poor General's mind is distracted by the diversity of opinions offered; and the great bodily ailments he sustains are daily enfeebling the powers of his mind. He has lost two of his best advisers in Paton and Thain; the former confined by his wound, the latter declining to offer advice, from disgust at its being generally overruled, by the counsel of the last speaker being acted on. There is much reprehensible croaking going on; talk of retreat, and consequent desertion of our Mussulman troops, and the confusion likely to take place consequent thereon. All this makes a bad impression on the men. Our soldiery like to see the officers bear their part in privation; it makes them more cheerful; but in going the rounds at night officers are seldom found with the men. There are those that always stay at their posts on the ramparts, and the men appreciate them as they deserve. To particularize them would be too openly marking the rest; but their names will, I trust, be remembered to their honour and advantage hereafter. Amongst these, Capt. Bygrave, the Paymaster-General, was conspicuous; he never slept away from his post (the battery near his house) for a single night, and took his full share of fatigue, without adverting to his staff appointment. Col. Oliver is one of the great croakers. On being told by some men of his corps, with great *jee*, that a certain quantity of grain had been brought in, he replied, 'It was needless, for they would never live to eat it.' Whatever we think ourselves, it is best to put a good face on the business."

The particulars here given of the disgraceful rout when the attack was made on Behman, fully confirms Lieut. Eyre's account. Lady Sale, too, was an eye-witness from her old position, on the top of her house, "whence," she naively observes, "I had a fine view of the field of action, and whence, by keeping behind the chimneys, I escaped the bullets that continually whizzed past me." A treaty was now secretly opened with the enemy, but endeavours were made not to let the circumstance be known. On this subject the journalist observes:—

"Whenever the political horizon clears a little, mystery becomes the order of the day. 'Out of the abundance of the heart the mouth speaketh'; and when overwhelmed with perplexity, the directors of events here are not so close. However, events do transpire, and we know that treaties are on foot with the Ghilzye chiefs; though that too is denied to-day."

On another occasion, she shrewdly remarks:

"Amongst other political barometers, the manner in which persons are spoken of indicates whether affairs are going on well or ill: just now, things are looking up again. A few days ago people spoke of 'The Macnaghtens'; then they became again 'Sir William and my Lady'; and to-day they have left their refuge in a tent in cantonments, and are gone into the great house again, which they think will have a good effect, and tend to quiet people's minds. The politicals are again very mysterious, and deny that any negotiations are going on, &c.; but letters come in constantly; and we know they are treating with the Ghilzyes."

The state to which the forces were now reduced, is forcibly depicted in a paragraph:—

"This day Sturt was fortunate in purchasing a bag of otta (flour) sent in to him by Taj Mohammed; whose man brought another which our servants were purchasing. In a moment there was a cry of otta! and the garden was filled with camp followers and Sipahes. I never saw such a scene: the joy of those who got a handful for a rupee, the sorrow evinced by those who were unsuccessful, and the struggles of all



to get close to the man! The gentlemen had to stand with thick sticks to keep the people off. There was no weighing; at first the man gave two handfuls for a rupee, but the quantity soon diminished in consequence of the great demand for it. To prove our good faith and belief in that of the chiefs, we are today placed entirely in their power. They know that we are starving; that our horses and cattle have neither grain, bhoooa, nor grass. They have pretty well eaten up the bark of the trees and tender branches; the horses gnaw the tent pegs. I was gravely told that the artillery horses had eaten the trunnion of a gun! This is difficult of belief; but I have seen my own riding-horse gnaw voraciously at a cart-wheel. Nothing is satisfied with food except the Pariah dogs, who are gorged with eating dead camels and horses. \* \* 18th Nov.—A very strange circumstance occurred last night. Some persons were endeavouring to remove the barricade at the gate of the mission compound: on being discovered, two Europeans galloped away, who were not recognized. The third, —, a writer in Capt. Johnson's office, was taken prisoner: he refuses to name his companions, and says they were going to Mahommed Akbar Khan to obtain provisions for the army. \* \* 19th.—More strange things have occurred. Brig. Shelton wrote privately to Mahommed Akbar Khan for forage for his own use, and obtained ten loads of bhoooa. He made the man who brought it a present (writing to Sir William that he wished to have a pair of pistols or a chogah of small value from the Tusha Khana to present to a respectable native), and the present was sent with a bill attached to it for 30 rupees. On its arrival Shelton left the room to receive it, and during his absence the Afghan appropriated to himself a sword which had been a gift to the Brigadier from Shah Shoojah. On this he applied to the Envoy for its restoration, which brought the whole story to light; and occasioned the Brigadier to receive an admonition for having, unknown to the Envoy, entered into correspondence with one of the chiefs."

The negotiations were continued, we ought perhaps to say concluded, for forts and ammunition, &c. were given up to the enemy:—

\* Taj Mahommed Khan came again to see Sturt; and through his servants we got some new cheese. He told us that Shamsudeen's brother died last night. Taj Mahommed assures us of the intended treachery of Akbar; and says the force will be annihilated, and is most anxious that we should accept such protection as he is willing to afford us somewhere in the hills until the return of the English;—for that a strong force will be sent to retake Cabul, and avenge the meditated destruction of our army, is a general opinion amongst the thinking Afghans, several of whom, as well as Taj Mahommed Khan, obtained written testimonials of their friendship towards the English, that they may hereafter produce them for their advantage. We can only thank him for his good intentions. It is difficult to make these people understand our ideas on military subjects; and how a proceeding, which was only intended to save a man's life, conjointly with that of his wife and mother, can in any way affect his honour. Certain it is that we have very little hope of saving our lives."

Each succeeding day brought its own misery and humiliation. On the 23rd Macnaghten was entrapped and massacred. On the 27th, and after this bold-faced treachery, the treaty was ratified:—

"The Council.—Elphinstone, Shelton, Anquetil, and Chambers, with Major Pottinger—have ratified the treaty. No one but themselves exactly knows what this same treaty is; further than that it is most disgraceful!"

On the 6th January the Retreat commenced. Its horrors are known to our readers: we shall therefore only glean a few passages of personal interest:—

"There were no tents, save two or three small palls that arrived. All scraped away the snow as best they might, to make a place to lie down on. The evening and night were intensely cold: no food for man or beast procurable, except a few handfuls of bhoooa, for which we paid from five to ten rupees. Captain Johnson, in our great distress, kindly pitched a small pall over us: but it was dark, and we had few

pegs; the wind blew in under the sides, and I felt myself gradually stiffening. I left the bedding, which was occupied by Mrs. Sturt and her husband, and doubled up my legs in a straw chair of Johnson's, covering myself with my poshteen. \* \* Previous to leaving cantonments, as we must abandon most of our property, Sturt was anxious to save a few of his most valuable books, and to try the experiment of sending them to a friend in the city. Whilst he selected these, I found, amongst the ones thrown aside, Campbell's Poems, which opened at Hohenlinden; and, strange to say, one verse actually haunted me day and night:—

Few, few shall part where many meet;  
The snow shall be their winding sheet;  
And every turf beneath their feet  
Shall be a soldier's sepulchre.

I am far from being a believer in presentiments; but this verse is never absent from my thoughts."

Next day Lady Sale observes—

"We left Cabul with five and a half days' rations to take us to Jellalabad, and no forage for cattle, nor hope of procuring any on the road. By these unnecessary halts we diminished our provisions; and having no cover for officers or men, they are perfectly paralysed with the cold. The snow was more than a foot deep. \* \* Numbers of unfortunates have dropped, benumbed with cold, to be massacred by the enemy: yet, so bigoted are our rulers, that we are still told that the Sirdars are faithful, that Mahommed Akbar Khan is our friend!! &c. &c. &c.; and the reason they wish us to delay is, that they may send their troops to clear the passes for us! That they will send them there can be no doubt; for everything is occurring just as was foretold to us before we set out. \* \* 8th.—At sunrise no order had been issued for the march, and the confusion was fearful. The force was perfectly disorganised, nearly every man paralysed with cold, so as to be scarcely able to hold his musket or move. Many frozen corpses lay on the ground. The Sipahcees burnt their caps, accoutrements, and clothes to keep themselves warm. \* \* Sturt, my daughter, Mr. Mein, and I, got up to the advance; and Mr. Mein was pointing out to us the spots where the 1st brigade was attacked, and where he, Sale, &c. were wounded. We had not proceeded half a mile when we were heavily fired upon. Chiefs rode with the advance, and desired us to keep close to them. They certainly desired their followers to shout to the people on the height not to fire: they did so, but quite ineffectually. These chiefs certainly ran the same risk we did; but I verily believe many of these persons would individually sacrifice themselves to rid their country of us. After passing through some very sharp firing, we came upon Major Thain's horse, which had been shot through the loins. When we were supposed to be in comparative safety, poor Sturt rode back (to see after Thain I believe): his horse was shot under him, and before he could rise from the ground he received a severe wound in the abdomen. It was with great difficulty he was held upon a pony by two people, and brought into camp at Khoord Cabul. The pony Mrs. Sturt rode was wounded in the ear and neck. I had fortunately only one ball in my arm; three others passed through my poshteen near the shoulder without doing me any injury. The party that fired on us were not above fifty yards from us, and we owed our escape to urging our horses on as fast as they could go over a road where, at any other time, we should have walked our horses very carefully. \* \*

The 37th continued slowly moving on without firing a shot; being paralysed with cold to such a degree that no persuasion of their officers could induce them to make any effort to dislodge the enemy, who took from some of them not only their firelocks, but even the clothes from their persons."

Night brought even more than its usual horrors:—

"Poor Sturt was laid on the side of a bank, with his wife and myself beside him. It began snowing heavily: Johnson and Bygrave got some xummuls (coarse blankets) thrown over us. Dr. Bryce, H.A., came and examined Sturt's wound: he dressed it; but I saw by the expression of his countenance that there was no hope. He afterwards kindly cut the ball out of my wrist, and dressed both my wounds. Half of a Sipahce's pall had been pitched, in which the ladies and their husbands took refuge. We had

no one to scrape the snow off the ground in it. Capt. Johnson and Mr. Mein first assisted poor Sturt over to it, and then carried Mrs. Sturt and myself through the deep snow. Mrs. Sturt's bedding (saved by the ayah riding on it, whom we kept up close with ourselves) was now a comfort for my poor wounded son. He suffered dreadful agony all night, and intolerable thirst; and most grateful did we feel to Mr. Mein for going out constantly to the stream to procure water: we had only a small vessel to fetch it in, which contained but a few mouthfuls. To sleep in such anxiety of mind and intense cold was impossible. There were nearly thirty of us packed together without room to turn. The Sipahcees and camp followers, half frozen, tried to force their way, not only into the tent, but actually into our beds, if such resting-places can be so called—a poshteen (or pelisse of sheep skin) half spread on the snow, and the other half wrapped over me. Many poor wretches died round the tent in the night. \* \* 9th.—Before sunrise the same confusion as yesterday. Without any order given, or bugle sounded, three-fourths of our fighting men had pushed on in advance with the camp followers. As many as could, had appropriated to themselves all the public yabooos and camels, on which they mounted. \* \* Mrs. Trevor kindly rode a pony, and gave up her place in the kajava to Sturt, who must otherwise have been left to die on the ground. The rough motion increased his suffering and accelerated his death: but he was still conscious that his wife and I were with him; and we had the sorrowful satisfaction of giving him Christian burial."

It was now arranged that the married men, with their wives and children, should be placed under the protection of Akbar Khan, and they were forthwith marched off to the Khoord Cabul forts, and thence to Jugdaluk:—

"It would be impossible for me to describe the feelings with which we pursued our way through the dreadful scenes that awaited us. The road covered with awfully mangled bodies, all naked: fifty-eight Europeans were counted in the Tunghee and dip of the Nullah; the natives innumerable. Numbers of camp followers, still alive, frost-bitten and starving; some perfectly out of their senses and idiotic. Major Ewart, 54th, and Major Scott, 44th, were recognised as we passed them; with some others. The sight was dreadful; the smell of the blood sickening; and the corpses lay so thick it was impossible to look from them, as it required care to guide my horse so as not to tread upon the bodies."

At Jugdaluk we must leave the prisoners for the present.

*A Treatise on the Law of Copyright.* By Peter Burke, Esq., of the Inner Temple. Richards & Co.

EVERY man of letters, to whom literature is at all an affair of business, ought to possess some such synopsis as this of the state of the law affecting literary property; just as the possessor of acres does well to be provided with a manual of the law of landlord and tenant.

In addition to this, the law of literature is a branch of literature itself; so that a treatise upon the subject has a two-fold claim to attention. It would have been easy to have produced a much larger work upon the law of copyright, than the one before us, without exhausting the materials at the author's hand, or over-estimating the importance of the subject. Mr. Burke, has, however, done wisely, we have no doubt, in preferring the immediate and practical usefulness of a book of convenient size and moderate expense, to a more complete discussion, which would have demanded a larger volume, and proportionably diminished the number of purchasers and readers.

On the importance of the law of copyright, as established by the two statutes of the last session of Parliament—the Literary Copyright Act, and the Copyright in Designs Act—Mr. Burke thus observes in the preface:—

"The author cannot omit to notice here the vast



importance of the matter of this treatise. Among the many acts passed during the last session of Parliament, none, perhaps, are of event more momentous and beneficial than the two which tend to the perfection of the copyright law. Protected by one of these statutes, the manufacturer, no longer fearing piratical plunder of his property, will increase in inclination to foster those humbler, but highly meritorious schools of design, which beautify civilisation by the continual addition of new grace, in pattern or form, to almost every article of wear, ornament, or use. The other act has a still prouder aim, 'the affording,' to borrow its own words, 'of greater encouragement to the production of literary works of lasting benefit to the world.' That labour of the brain, which in general estimation stands the most eminent, has security there; and genius finds a shield which is to guard it from even its own proverbial improvidence. May the statute have the desired effect, and realize, in some measure at least, the great and good intentions of the poet-statesman, and his brother legislators, whose eloquence and exertions, during so long a struggle, led to its enactment. The change in the law of copyright, at any rate, does one thing: it places the nation on an equal footing with other countries in preserving the just rights of manufacturers and authors. There will no longer attach to us the blame, that, superior to foreigners in so much, we are inferior to them in that; since our boast may be for the future,

—sunt hic etiam sua premia laudi."

The present is a fair opportunity for calling attention to some of the leading provisions of the Literary Copyright Act. We shall do so very briefly: and first as to the duration of copyright:—

"It is enacted, 'That the copyright in every book, which shall, after the passing of this act (the 1st July, 1842), be published in the lifetime of its author, shall endure for the natural life of such author, and for the further term of seven years, commencing at the time of his death, and shall be the property of such author and his assigns: Provided always, that if the said term of seven years shall expire before the end of forty-two years from the first publication of such book, the copyright shall in that case endure for such period of forty-two years; and that the copyright in every book which shall be published after the death of its author shall endure for the term of forty-two years from the first publication thereof, and shall be the property of the proprietor of the author's manuscript, from which such book shall be first published, and his assigns.' Thus, according to the present law, the copyright of a book published in its author's lifetime is to last for forty-two years certain, commencing from the date of its first publication; and for longer, if the natural life of the author, and the seven years after his decease, reach to a more extended period. The copyright in a book produced after the author's death will endure for a certain term of forty-two years from the date of its first publication."

A literary composition whilst in manuscript, and the right to its first publication, are the exclusive property of the author, and "*he may keep the work in that condition for ever*," a right which it would be much for the interests of literature that writers should exercise more generally than they do. When a work is printed and published, the title to the property in it—"*belongs, during the period of copyright, to the author of the composition, his representatives or assigns. The 25th section of the 5 & 6 Vict. declares all copyright personal property, transmissible by bequest, or, in case of intestacy, subject to the same law of distribution as other personal property; and in Scotland is to be deemed personal and moveable estate.*"

In a country where the principle of primogeniture has such great sway as in England, it is surprising that no attempt was made to make the estate in a tragedy or a novel descendible, like a freehold, to the eldest son. Chattel interests, however, have latterly been rising in dignity amongst us, of which there can be no better proof than the making of an epic poem, or a history, a chattel by act of parliament. The public has a remedy against the proprietor of the copyright of a book, should he refuse

to republish it after the author's death. The proceeding is by complaint to the Judicial Committee of the Privy Council, who may license the complainant to publish the work under conditions. The remedy is limited to "books of importance to the public," by the preamble of the fifth section of the act; the Committee being, of course, the judges of the importance, the first instance of a literary jurisdiction vested in an English court of justice.

There can be no copyright in any work of an immoral or libellous nature, a principle which unfortunately tends to the multiplication of copies of such works, inasmuch as no publisher would be restrained by a court of equity. The rule is not a new one, being founded upon an old legal maxim, "that there can be no property in what is publicly injurious." The law upon this point has been laid down explicitly by Lord Eldon, who observed,—

"He (the Lord Chancellor) knew it to be said, that in cases where the work contained criminal matter, the Court, by refusing the injunction, allowed the greater latitude for its dissemination. But his answer to that was, that this Court possesses no criminal jurisdiction. It could only look at the civil rights of the parties; and therefore, whether a different proceeding were hereafter instituted against the defendant or the plaintiff, or both, was a circumstance with which he had nothing to do."

There seems to be not a little inconsistency in declaring that the court would not check the dissemination of an immoral book on the ground, that it "has no criminal jurisdiction," when it is nothing else but the opinion of the court, that the book is immoral which disentitles the plaintiff to claim property in it, and obtain an injunction upon that ground. The principle of the civil courts, borrowed in this instance by the courts of equity, is clearly one of criminal jurisdiction. Your book is an offence against public morals, therefore you shall have no remedy against a piratical publisher, either by action at law or injunction in equity. It is mere pedantry to say, there is no criminal jurisdiction exercised, where the law deprives a man of a civil right, upon the express ground that he has acted criminally.

The copyright in articles in periodicals belongs to the proprietors thereof, when such articles have been paid for, and are published upon the terms, that the copyright shall belong to them. This copyright is as full as that of the authors of books, with the following important limitations for the benefit of contributors to periodical works:—

"After twenty-eight years from their first publication, the right of publishing them in a separate form shall revert to the author for the remainder of the term given by this act. But, during the twenty-eight years, the proprietor of the review, magazine, or similar periodical, cannot publish an article separately, without the previous consent of the author or his assigns. There is then a proviso which affects encyclopedias, reviews, and all the publications mentioned in the section: it is this—that an author may publish his composition in a separate form, if, by contract, express or implied, he has reserved the right to do so; but he will be entitled to the copyright in his composition when so separately published, according to this act, without prejudice to the rights of the proprietor of the encyclopaedia or periodical."

The law of copyright in Lectures is not altered by the late act. Lectures, printed and published by the lecturer, have the same term of copyright as other literary productions. The act provides for a registration of literary copyright at Stationers' Hall. The effect of registration is thus stated:—

"The 24th section of the 5 & 6 Vict. c. 45. enacts that no proprietor of copyright in a book first published after the passing of this act shall maintain any action or suit at law or in equity, or any summary proceeding, for infringement of his copyright, unless,

before the commencement of such action, suit, or proceeding, he shall have made an entry of the book pursuant to this act, at Stationers' Hall: *provided always, and this should be particularly observed, that the omission to make such entry shall not affect the copyright in a book, but only the right to sue or proceed in respect of the infringement of that copyright.*"

Since the 54 Geo. 3. the law has required the gratuitous delivery of eleven copies of every book published to certain public libraries in England, Ireland, and Scotland. This hardship has been mitigated by the late act, which only requires the delivery of five copies, one to the British Museum, one for each of the English universities, one for the Library of Advocates at Edinburgh, and one for Trinity College, Dublin. There is an important distinction, however, between the right given to the British Museum and the rights of the other institutions. It is thus stated by Mr. Burke:—

"According to these provisions of the act, the main distinctions between a presentation to the British Museum and a presentation to any of the other four libraries, are these,—first, that the delivery to the Museum is to be made without demand on the part of that institution; whereas delivery to one of the other libraries need not be made at all, unless there be a written demand within twelve months after publication; and, secondly, that the copy presented to the Museum must be one from the best copies of the work, while that for any of the other libraries need be only a copy from the set the most numerous. Thus, if a publisher produce a superior and an inferior edition at the same time (as in cases of quarto and octavo editions, so frequent in illustrated works), he must give a copy of the more valuable impression to the Museum; whereas he need only make presentations to the other libraries from the set of lesser cost, provided that set exceed the other by even a single copy."

Summary proceedings are provided by this valuable act in case of the importation of pirated books:—

"The 17th section enacts, that after the passing of this act, it shall not be lawful for any person, not the proprietor of the copyright or some one authorized by him, to import into the United Kingdom, or other parts of the British dominions for sale or hire, any printed book, first composed or written, or printed and published, in the United Kingdom, wherein there is copyright, and reprinted in any country or place out of the British dominions."

And by the 23rd section it is enacted that—

"All copies of any book having copyright, and entered in the registry book, which have been unlawfully printed or imported, without the previous written consent of the registered proprietor of the copyright, shall be deemed the property of such registered proprietor."

Previous to the statute in question, and the Dramatic Copyright Act of the last reign, the protection which the law afforded to dramatic and musical productions scarcely deserved the name. A play, or a song, were within the benefits of the statutes of copyright, only when printed; but the former might be represented, and the latter sung, without the author's consent, and he had no remedy against the parties, who might be realizing large profits by this daring system of piracy. The act of the last reign went far to remedy this egregious defect in the law with respect to the drama; but the late copyright act goes still further, and extends all its benefits, not only to dramatic, but to musical compositions, the authors of which now enjoy the same rights and protections as the authors of any other works of genius. Mr. Burke is of opinion, that there may be some difficulty in settling the joint operation of the acts of William and Victoria, in questions of musical or dramatic copyright; but he thus states his own view of what the law now is upon this subject:—

"1. The author or assignee of a dramatic piece or musical composition, unprinted and unpublished, has



a sole and perpetual right to its performance. 2. The author or assignee of a dramatic piece or musical composition printed and published within ten years before the passing of the 3 & 4 W. 4. c. 15. (10 June, 1833), or printed and published after the passing of that act, has the sole right of performance for the author's life and seven years after his death, and if that term expire before forty-two years from the time of first performance, then for such forty-two years: in case of the author's death before publication, the right will endure for forty-two years from the time of first performance."

The useful little book before us also contains a clear analysis of the law relating to copyright in engraving, sculpture, and designs for ornamenting articles of manufacture.

*Dramatic Lyrics.* By Robert Browning.

*The Return of the Druses.* By the Same. Moxon.

THAT it is Mr. Browning's pleasure to be enigmatical, may now, we suppose, be considered as an accepted condition of his literary dealings with the public; and any further attempt on the critic's part to obtain better terms, would seem to be a waste of time and argument. The subject of his mannerisms we shall, therefore, abandon, as one on which we have no motive to dwell further—taking leave of it, however, with this final hint:—that what Mr. Browning may, perhaps, consider as an evidence of strength is a sign of weakness—what he may regard as a portion of his wealth, is a witness of its limitation. The inaptitude for giving intelligible expression to his meanings, whether unconscious or artificial, whether its cause be affectation or incapacity, is a defect, lessening the value, in any available sense, of the meanings themselves; and the riches which can be turned to no account lose their character of riches. Golden thoughts affect simple forms; and where the precious metal is most abundant, men have least time and temptation to work it into strange and fantastic characters. Mr. Browning's style is, therefore, *primâ facie* evidence against his muse; and, for his own sake—and something for the public's—we wish it were not so; because they who will take the trouble to question further, will find that its implied testimony does not report quite truly.

The titles that head this article are those of small volumes forming Nos. III. and IV. of the series whose general designation, 'Bells and Pomegranates,' as yet remains a mystery. Which of these poems are Bells, and which Pomegranates—or why any one of them is either—is one of those secrets which we may suppose "shall be unriddled by and bye." In the meantime, it is equally difficult to understand how the *disjecta membra* which compose No. III. should have found their way into a professed collection of 'Dramatical Pieces.' Mr. Browning, who has a regal way of disposing of all such trifling difficulties, and considers his author's "*stet pro ratione voluntas!*" binding on the reader, summarily observes that he "supposes they come properly enough under that head,—being, though for the most part lyric in expression, always dramatic in principle, and so many utterances of so many imaginary persons, not his." For ourselves, in considerably more than one half of them, we have not been able to discover any dramatic quality whatever. In any case, however, they are mere fragments, varying in length from half a dozen lines upwards—apparently thoughts jotted down for after use—or rejected from their places in longer pieces, and denoting foregone conclusions—but scarcely important enough to have formed the materials of an independent publication. Out of the collection, such as it is, we would gladly have selected the ballad of Count

Gismond; but its length compels us to a shorter and less interesting specimen of the author's ballad-style—spirited and characteristic, notwithstanding:—

#### CAMP AND CLOISTER.

L—CAMP. (French.)

You know we French stormed Ratisbon:  
A mile or so away  
On a little mound Napoléon  
Stood on our storming day;  
With neck out-thrust, you fancy how,  
Legs wide, arms locked behind,  
As if to balance the prone brow  
Oppressive with its mind.

Just as perhaps he mused "My plans  
That soar, to earth may fall  
Let once my army-leader Iannes  
Waver at yonder wall."  
Out 'twixt the battery-smokes there flew  
A rider, bound on bound  
Full-galloping; nor bridle drew  
Until he reached the mound.

Then off there flung in smiling joy,  
And held himself erect  
By just his horse's mane, a boy:  
You hardly could suspect—  
(So tight he kept his lips compressed  
Scarce any blood came thro')  
You looked twice ere you saw his breast  
Was all but shot in two.

"Well," cried he, "Emperor, by God's grace  
We've got you Ratisbon!  
The Marshal's in the market-place,  
And you'll be there anon  
To see your flag-bird flap his vans  
Where I, to heaven's desire,  
Perched him!" The Chief's eye flashed; his plans  
Soured up again like fire.

The Chief's eye flashed; but presently  
Softened itself, as sheathes  
A film the mother eagle's eye  
When her bruised eaglet breathes:  
"You're wounded!" "Nay," his soldier's pride  
Touched to the quick, he said:  
"I'm killed, sire!" And, his Chief beside,  
Smiling the boy fell dead.

The *Cloister*-poem which follows, under the above double-heading, may deserve the title of dramatic, claimed by the author for them all;—being a quaint, amusing, and graphic expression of that concentrated spite which is both fed and fettered by the pressure of conventional arrangements.

#### IL—CLOISTER. (Spanish.)

Gr-r-r—there go, my heart's abhorrence!  
Water your damned flower-pots, do!  
If hate killed men, Brother Lawrence,  
God's blood, would not mine kill you!  
What? your myrtle-bush wants trimming?  
Oh, that rose has prior claims—  
Needs its leaden vase filled brimming?  
Hell dry you up with its flames!

At the meal we sit together:  
*Salve tibi!* I must hear  
Wise talk of the kind of weather,  
Sort of season, time of year:  
Not a plenteous cork-crop: scarcely  
*Dare we hope oak-pulp!* I doubt  
If *that's* the Latin name for "parley"?

What's the Greek name for Swine's Snout?  
Phew! We'll have our platter burnished,  
Laid with care on our own shelf!  
With a fire-new spoon we're furnished,  
And a goblet for ourself,  
Rinsed like something sacrificial  
Ere 'tis fit to touch our chaps—  
Marked with L. for our initial!  
(He, he! There his lily snaps!)

Saint, forsooth! While brown Dolores  
Squats outside the Convent bank,  
With Sanchicha, telling stories  
Steeping tresses in the tank,  
Blue-black, lustrous, thick like horsehairs,  
—Can't I see his dead eye grow  
Bright, as 'twere a Barbary corsair's!  
That is, if he'd let it show.

When he finishes refection  
Knife and fork across he lays  
Never to my recollection,  
As do I, in Jesu's praise.  
I the Trinity illustrate,  
Drinking watered orange pulp;  
In three sips the Arian frustrate;  
While he drains his at one gulp!

Oh, those melons! If he's able  
We're to have a feast; so nice!  
One goes to the Abbot's table,  
All of us get each a slice.  
How go on your flowers? None double?  
Not one fruit-sort can you spy?  
Strange!—And I, too, at such trouble,  
Keep 'em close-nipped on the sly!

There's a great text in Galatians,  
Once you trip on it, entails  
Twenty-nine distinct damnations,  
One sure, if another fails.  
If I trip him just a-dying,  
Sure of Heaven as sure can be,  
Spin him round and send him flying  
Off to Hell a Manichee!

Or, my scrofulous French novel,  
On grey paper with blunt type!  
Simply glance at it, you grovel  
Hand and foot in Hell's gripe.  
If I double down its pages  
At the woeful sixteenth print,  
When he gathers his greenegangs,  
Ope a sieve and slip it in!

Or, the Devil!—one might venture  
Pledge one's soul, yet sily leave  
Such a flaw in the indenture  
As he'd miss till, past retrieve,  
Blasted lay that rose-ænea  
We're so proud of! *Hy, Zy, Hine....*  
St, there's Vespers! *Plena gratia*  
*Ave, Virgo!* Gr-r-r—you swine!

The volume includes, too, some Cavalier Songs—of which our readers may take the following specimen:—

#### Marching Along.

Kentish Sir Byng stood for his King,  
Hidding the crop-headed Parliament swing  
And pressing a troop unable to stoop  
And see the rogues flourish and honest-folk droop,  
Marched them along, fifty-score strong,  
Great-hearted gentlemen, singing this song.

God for King Charles! Pym and such carles  
To the Devil that prompts 'em their treasonous paries!  
Cavaliers up! Lips from the cup,  
Hands from the pasty, nor bite take nor sup  
Till you're (Chorus) marching along, fifty-score strong,  
Great-hearted gentlemen, singing this song.

Hamptden to Hell, and his obsequies' knell,  
Serve Rudyard, and Flenness, and young Harry as well!  
England, good cheer! Rupert is near!  
Kentish and loyalists, keep we not here  
(Chorus) *Marching along, fifty-score strong,*  
Great-hearted gentlemen, singing this song?

Then, God for King Charles! Pym and his snarls  
To the Devil that pricks on such pestilent carles!  
Hold by the right, you double your might;  
So, onward to Nottingham, fresh for the fight,  
(Chorus) *Marching along, fifty-score strong,*  
Great-hearted gentlemen, singing this song!

The above extracts compel us, from want of space, to defer, for the present, our notice of the second work whose title heads this article.

*Chemical Coloration, &c.*—[*Sur une Coloration particulière que présentent les Corps relativement aux Rayons Chimiques, &c.*] Par M. Melloni. Bibliothèque Universelle de Genève.

We are induced to call attention to this important memoir, from the great interest which all matters connected with the phenomena of chemical change, effected by the agency of light, has at the present time.

Since the 14th of June, 1839, when the bill for rewarding the inventors of the Daguerreotype received the signature of the King of the French, or, rather, since Mr. Fox Talbot, on the 21st of January, 1839, announced to the Royal Society the discovery of a process for copying, by the agency of light, the images of the camera obscura, or any body permeable by solar radiations, which he named *photogenic* drawing, the progress of the inquiry into the character of those elementary rays, which were found to be most active in producing chemical change, has been unceasing. Whether we regard the improvement made in the Daguerreotype, or the discovery of many new compounds, which, spread on paper, yield in a few seconds, by exposure to light, pictures superior in every respect to those which formerly required nearly an hour's subjection to luminous influence, we must admit that the *photographic art*, as it is now generally called, has made astonishing strides. The discovery of these sensitive preparations has, moreover, furnished the philosopher with the power of analyzing the chemical rays of light, more completely than had previously been done, and led to the discovery of facts, which, although at present involved in much complexity, will, in all probability, lead to the elucidation of the very problematical con-



stitution of the solar influences, and possibly explain those remarkable molecular changes noticed by Moser and others, as produced by some agent which has not the power of exciting vision.

Sir Isaac Newton, by passing a beam of light through a prism of glass, found that the spectrum resulting from the different refrangibilities of the elementary rays, consisted of seven colours. The space occupied by the most refrangible rays, was found to possess the power of darkening some of the salts of silver, and these were distinguished as the chemical rays; the middle portions of the spectrum, yielding the most light, were particularized as the luminous rays; whilst the lower zones, which were found by Sir William Herschel to produce the greatest effect on the thermometer, were considered as the purely calorific rays. These points were studied by Scheele, Ritter, Wollaston, Seebeck, and Herschel, yet but little progress was made in the inquiry. It was generally admitted, that the property of elevating the temperature, and of developing chemical reactions, was due to two homogeneous agents more or less active in different points of the prismatic spectrum; consequently, all the efforts of science were directed towards the exact determination of those limits within which the phenomena of chemical and calorific action were evident. The researches of Sir John Herschel published in the *Philosophical Transactions* for 1840, proved that the chemical action of the spectral rays varied with almost every variety of preparation; the maximum effect being produced in one case by Ritter's invisible rays beyond the violet, in another within the limits of these rays, and in a third far in upon the blue. In some instances the chemical change appeared limited to the violet rays, whereas in others it extended over a large portion of the space occupied by the visible solar spectrum, and in a few even beyond it. Malaguti has proved that the chemical rays of diffused light are not transmitted with the same freedom by all fluids, though equally colourless and transparent; this being measured by the length of time required to produce the same degree of blackness on photographic papers similarly prepared. This philosopher also found, that by employing different chemical reagents, and interposing between them and the light the same transparent liquid, he could in certain cases not only change the relation of the action exercised by the light upon the preparations, but reverse it altogether; the same compound which in the free air was the first to blacken, becoming, on the contrary, the longest in changing its tint when they were exposed to the action of light transmitted by a clear and colourless medium.

Upon these results, Melloni has founded the theory of a particular chemical coloration, and attempted to show the exact accordance of all the observed phenomena, with the theory of ethereal undulations. He, in the first place explains the diversity of action discovered by Herschel, Malaguti, and others, by supposing the existence of a coloration quite distinct from the visible colours of light, and also from the calorific coloration (thermo-chroïse), but which influences all bodies in a manner analogous to the rays of heat and of light. If we receive the solar spectrum upon pieces of coloured cloth, the rays, which are homogeneous with the colour, are elevated, and those which are heterogeneous are depressed. Hence it follows, that the maximum of brightness will appear, sometimes in the red, sometimes in the yellow, and sometimes in the violet, accordingly as the cloth is red, yellow, or violet; the extent of the spectrum being more or less according to the degree of analogy which exists between the last zones of the red and of the violet rays and the colour of the cloth, which is never so pure as

the prismatic rays, but always more or less mixed, and consequently possessing unequal absorption and reflection. By the same reasoning, the phenomena observed by Malaguti are explained. The liquids being supposed, although white and transparent, to possess a special coloration coinciding with the chemical radiations, which consequently admits of the free permeation of one system of rays whilst it checks the passage of another. The results of calculation and experiment, which have been brought forward in support of the undulatory theory of light, are examined by Melloni, and the different lengths of the vibrations of the ethereal medium between the sun and the earth shown to produce the Newtonian spectrum; the shortest vibrations being found upon the extremity of greatest refraction, the region of the violet rays; whilst the longest are placed at the extremity of least refraction, the region of the red rays. The obscure undulations, shorter than the violet, produce only chemical effects, although it appears that they are endowed with a very weak calorific power. If we descend by degrees towards the visible colours, the ethereal vibrations progressively augment, until arriving at the violet, the luminous and calorific undulations begin, still, however, possessing some, but a gradually diminishing, chemical action, which at last ceases, and the lengthening vibrations produce a more powerful luminous influence, which diminishes as we approach the inferior limits of the spectrum, and the longest vibrations afford a purely calorific power, which also ceases at a certain distance below the extreme red rays. This mode of considering the phenomena of solar radiations conducts, evidently, to the consequence of regarding a luminous element—the green ray, for instance, as producing in virtue of the same action, the colour, the heat, and the property of effecting chemical change, which is observed in the green zone of the spectrum. Light, far from being considered a fundamental property of the solar rays, is regarded as a simple secondary manifestation, due to a certain number of elementary radiations. The identity of solar and terrestrial radiations is contended for. The molecules of bodies slightly warmed vibrate slowly, and excite in the ether obscure calorific undulations longer than the least refrangible solar radiations which reach the surface of the earth. As the temperature increases, the vibrations are accelerated. With the first incandescence the luminous rays appear—and lively combustion furnishes at last the most refrangible elementary rays, or those which are gifted with chemical power. This influence is found to be much weaker than with solar light, but this depends only on the circumstance that terrestrial bodies excite in the ether a less quantity of chemical undulations, relatively to the proportion of the same undulations, brought by the solar rays to the surface of the earth. The chemical action, wanting in the rays of dark and cold bodies, begins to appear at a certain period of incandescence, and gradually increases with the temperature of its source. It appears then natural to conclude that the sun, or its first envelope, is gifted with a degree of heat of extraordinary elevation.

The variable effects of diffusion, of transmission, and of absorption, observed in white bodies and colourless media, result from the true coloration of the bodies, relatively to the obscure calorific or chemical rays; a coloration as invisible as the rays to which they belong, because the diffuse ethereal undulations transmitted or absorbed, are precisely those which, by their oscillations being too rapid or too slow, are without the limits of the molecular elasticity of the optic nerve, and cannot consequently excite any kind of luminous vibration.

These views certainly explain a very extensive class of phenomena; but it appears to us that the

recent discovery, by Sir John Herschel, of a class of rays belonging to a refrangibility ranging from the mean yellow to a little if anything beyond the extreme red, and which he proposes to call "thermo-chromatic rays" capable of producing extraordinary molecular changes, and in all probability the same to which the phenomena described by Moser, Draper, and Hunt, are to be ascribed, tends materially to controvert the opinions of the Italian philosopher. Melloni, himself, seeing the difficulty which the negative rays of Herschel, and the *rayons continuaturs* of E. Becquerel, offer to his hypothesis, reserves the consideration of these for a second memoir.

*Life of Sir David Wilkie, &c. &c.* By Allan Cunningham.

[Second Notice.]

A few words in continuation of our last week's notice, will complete the sketch of Sir David Wilkie's career. We need but advert to the continuance of his professional success, which, however, was honourable, rather than lucrative, compared with what it might have been had he exclusively addicted himself to portraiture—to commissions from the Kings of Bavaria and our own royalties, George IV., William IV., and Her Majesty—to his selection by the Duke, as the painter of the picture in which his Grace's crowning victory was to be perpetuated—to the continental journeys with which the artist's professional toils were interspersed—to the trials which overtook him in the form of impaired health, loss of fortune, and domestic bereavements—and to the last fatal pilgrimage, from which he never returned. This done, we shall henceforth content ourselves with extracting such passages from Sir David's journals and letters as may appear interesting, without reference to the orderly detail of the events of his life. One thing, however, has struck us in an unexpected degree, while going over these journals and this correspondence—which is the gradual development of the mind of their writer. Wilkie had not the pen of a practised scribe: as we have said, he was minute, methodical, and deliberate in forming conclusions, and in delivering them: but his mind manifested a disposition to widen the sphere of its observations, and to rise to elevated contemplations, sufficient to prove that truth and beauty in Art were dearer to it than the painter's own maxims and self-conceits: and that one success was by him considered only as a stepping-stone towards another. Mr. Cunningham intimates, that the changes in Wilkie's manner, which so perplexed the public, the slight execution, especially, which distinguished his later pictures, originated in a desire for larger profits than could be amassed, so long as he chose to touch and retouch every old wife's cap, and every young girl's ringlet, with Flemish patience. But we are satisfied, after perusing the pages before us, that larger and higher considerations had a share in Wilkie's experiments: and while we regret their failure as to result, cannot but respect the spirit which actuated them, far more highly than if occasioned by anxiety as to the state of his banker's book.

It is one of the pleasantest anecdotes of English pictures, that two kings contended for the possession of the picture of 'Reading the Will,' now at Schleissheim, near Munich. The work was originally bespoken by the King of Bavaria, but George IV., who had seen the sketches, and was already the possessor of the 'Penny Wedding,' took a monarch's fancy to add it to his collection: and a diplomatic correspondence was necessary before the foreign sovereign was allowed to enjoy his purchase in peace. Wilkie was anxious that, in place of commanding a duplicate, his King should give him a commission for the 'Knox Preaching:' but Mr. Cun-



ningham tells us that his Majesty had little taste for grave or decorous subjects, and the royal choice accordingly fell upon the 'Entry into Holy-wood,' one of those painted pieces of laureatship which from time immemorial have been unsatisfactory, the Luxembourg series, painted by Rubens, in honour of Mary of Medicis, not forgotten!

Another of the painter's works, 'The Reading of the Waterloo Gazette,' gives occasion to some sentimental reminiscences, pleasantly communicated by Mrs. Thomson, the authoress:—

"At the time," says Mrs. Thomson, "that Mr. Wilkie was employed on his picture of the 'Chelsea Pensioners,' we lived on his road from Kensington to Chelsea College, and remember his frequent and toilsome walks to that low region called Jew's Row, to sketch an old projecting house, under the shadow of which some of his groups were placed. It was a fine summer, I remember, and as he returned from his almost daily visit he used generally to call and drink tea with us; and, taking out of his small portfolio some bits of tinted paper, would show us his progress—a very slow progress it was. Such a small portion of the scene was visible on the paper, that I used to say to him, 'Mr. Wilkie, I fear you will never finish your picture!' His customary answer was, 'Indeed I am awkward and slow at anything like landscape, but when that is settled I have all the rest here!' pointing to his forehead. \*\* I remember how he rejoiced over the picturesque attributes of Jew's Row, and loved to enumerate its peculiarities. I do not know whether you know it: it is a low Teniers-like row of extremely mean public-houses, lodging-houses, rag-shops, and huckster-shops, on the right hand as you approach Chelsea College. It is the Pall Mall of the Pensioners; and its projecting gables, breaks, and other irregularities, were admirably suited, in the artist's opinions, for the localities of the picture which was then formed in his mind. There is, you know, a young child in the picture, half springing out of its mother's arms: the attitude of the child, which is nature itself, was suggested by a momentary motion which he observed in one of my children; and he asked again and again to see the child, in order to confirm that impression, and fix the same effect. He worked slowly—so slowly that he used to say he would never become, through the rapidity of his work, a rich man. I think he regretted this the more, as certainly he had at that time a decided partiality—to call it by no warmer name—for a young and beautiful friend of mine: her character was of the same quiet turn as his own. She never suspected his strong interest in her; and as at that time the difference in station was great, he thought it insurmountable. One evening, after dining with us, he accompanied us to a little dancing party, where he and I chose to look on. On a sudden, he said to me, as the young lady moved before us, 'I think her head and throat the most perfect I ever saw: they are matchless!' As we had not been speaking for some time, I said, 'You don't mean her: yet I guess whom you mean—why not try your fortune?' 'Oh!' he answered, 'she would never think of an artist—I would not—I would not presume.' I thought he was right, and made no reply. Some years afterwards I met Sir David Wilkie in a crowded assembly in Portland Place, on his return from Spain, where he reminded me of what had passed, and inquired for the lady."

Mr. Cunningham somewhat drily disdains "the soft impeachment" conveyed in this anecdote: but we give it as affording, whether fancied or real, the solitary glimpse, which his memoirs present, of Cupid haunting the artist's premises.

It was in 1825 that the precarious state of Wilkie's health compelled him to cease from painting for awhile, and drove him abroad for cure and relaxation. The former came slowly, though the latter was varied by many social pleasures. At Paris we find the painter living with Talma, Gerard, Humboldt, Pasta, and such celebrities: nor was the southward journey undiversified by adventures, some of which were worthy of the painter as well as the "penciller." The tragedy of the following event is not lessened

by the formal language in which the matter-of-fact painter communicates it to his brother:—

"We supped at Avallon with a party of four Frenchmen, travellers on their way to Paris. They were very polite to us, but in the course of the supper got into an animated dispute about a horse, when, to our surprise, one of the disputants, who sat by me, got up and threw a tumbler of wine at the head of his antagonist, who had just applied to him in argument the term *bête*. They would instantly have grappled had the rest of the party not interfered, when they both agreed to go on with the supper, during which they talked with us and with their own party about indifferent subjects, though still under much suppressed agitation. After supper we left them. On our entering our *voiture* the next morning, two of them passed us and spoke to us. They had two swords with them, and from a significant nod one of them gave, he was evidently going down the yard of the hotel to meet his antagonist at that early hour. We started on our journey, and about midday our conductor spoke in at the window to tell us he had just learnt from a postillion that the two gentlemen had fought, that the one who had thrown the glass was wounded, but that the other who had called him *bête* was killed!! This shocked us much, and made us regret that we could not have tried to prevent it."

The scenery of Switzerland, and yet more the substantial comfort of the farm-houses, enchanted Wilkie, who describes them as well as many a professed tourist, though with less pretension. Here, too, is a picture of a monk, taken shortly after entering the Land of Promise, which need not be disdained by the Old Man of the Brunnen himself:—

"At Novi we were taken to see a small convent; the outer gate was somewhat primitive and solitary. We pulled at the bell several successive times; but no one answering, one of our party gave a continued ring for some seconds, which was soon followed by a howl from within, like that of a lion roused from his den. The door was quickly opened, when a figure very unsuitable to the sacredness of the place made his appearance. He was a great stout fellow, very much like one of our London coal-heavers: he began by scolding the whole of us for our unmannerly intrusion; but, on being asked to show us an esteemed picture in the chapel, his rebuke relaxed into a most jocular and roguish smile, and we were conducted through passages and cloisters that were made to resound with his merriment and with the laughter which his jokes occasioned among our companions. In this manner he led us into the chapel, and, except in taking off a dirty skull cap, and making a sudden obeisance as we passed the shrine of the saint, the founder of his order, his manner was altogether of the most irreverent kind. The entrance of the superior of the convent—a respectable and even gentleman-like person, in the complete habit of a monk—seemed to be some check upon his ribaldry, and we were shown the picture in question (it is a copy) by the reverend father, who spoke French, with great decorum and civility."

The painter's version of Florence is not a painter's version, but one in which the Arno dwindles into a Fleet Ditch, and the grape and the olive hardly rise higher in the scale of the picturesque than so much "garden-stuff." But the pictures examined by our hero and his brother Academicians, Phillips and Hilton, whom he chanced to encounter in Italy, sank deep into Wilkie's mind; and his remarks, though thoroughly unpretending, raise him in our estimation. To turn from the Ancients to the Moderns—here are a few words concerning fresco and young German art, from a letter to Collins, going very near the kernel of the matter:—

"The wonders accomplished here in fresco suggest the question whether it should not be tried in England? Damp climate is objected, but Italy is damp too; and the difficulty of the work is stated, but this vanishes when we see the artists here doing it with perfect facility. Several Germans, namely, Overbeck, Fight, (Feit) Schadow, and Schnorr, have painted two palazzos, in the early German manner, imitating not Raphael, but Raphael's masters, and with great cleverness and research. But they have not hit the mark:

their style, wanting so much of modern embellishment, cannot now be popular, and can neither be admired nor followed, as Pietro Perugino and Ghirlandajo were in that early day. This has given occasion to the wags to say, that Overbeck had overreached himself, that Fight is shy and timid, that Schadow has neither depth nor softness, and that Schnorr is without repose! With all this, however, in our country of novelty and experiment, why do those whose aim in the higher walks is so cramped and confined by a measured canvas and a limited commission, not try at once to revive the art of fresco?"

On another occasion he observes, in reference to this subject,—

"One object of interest in Rome is the school of art it presents to the whole of Europe. Sculpture has of late years been in the ascendant; but Canova is gone, and Thorwaldsen is now a sort of Roman dictator in his stead. Sculpture is believed to have gained by the severity these have introduced, having suffered ever since the fifteenth century by imitating painting, which, since the revival of art, has of the two stood the highest. In our day we have seen this partly reversed; the painting of the French being an imitation of the qualities of sculpture—a homage the one art can only pay to the other at a severe cost. Our own countrymen here have, by their studies, done us credit; and though some arrived unprepared for study, and ignorant of what to study, others have acquired what may hereafter be useful at home, if they can resist the prevailing taste and tendency of our exhibition. But the German artists appear to form a class both new and distinct—are more of a sect than a school. They have abjured all the blandishments of modern art, and have gone back to the apostolic age of painting; have begun where Raphael began, by studying Raphael's master, in hopes the same schooling may a second time produce an equally successful scholar. They affect the dress of that early period, and in their pictures imitate the dry simplicity of its improved taste; and such is their devotedness, that two of them have changed their religion from Lutheran to Catholic, to feel with more intensity the subjects of the Italian master, making their art a religious profession rather than a worldly occupation."

We cannot resist the following passage, in which there is so much enthusiasm, quiet though the expression be:—

"From my leaving Paris, not one landscape has presented itself, either good, bad, or indifferent, of the Italian school. The art of Italy, therefore, except by analogy, can be of no use to you; but even in this way it would enlarge your views, and in respect to the country, as a new material to work from, the country of Claude and the Poussins, what might it not furnish to you? for in spite of the scanty verdure, the stunted trees, and the muddy streams, still this is Italy; and until you see this and the mountains of Switzerland, you can have no perfect idea of what Nature is like. Here everything is seen clearer than in England; the sky is bluer, the light is brighter, the shadows stronger, and colours more vivid, than with you. Besides, in the course of a long professional career, which I hope you still have before you, may not a change in the effect of your pictures be a thing of consequence to you?"

Here we may string together a few other comments on art:—

"I have visited the Vatican and Sistine Chapel with intense interest, and much as my expectations had been raised, with no other disappointment than at the decay to which they seem fast hastening. Brilliant as they doubtless were at first, time has so obscured them, that to the common eye much is lost: but Raphael, with his elegance and expression, all can admire. His School of Athens, his Miracle of Bolsena, and his Heliodorus, beautiful as the colouring is, though obscured, are, from their composition and telling of the story, the most adapted to general taste of any works in existence. But with Michael Angelo it seems quite different. His great works, the Creation, Progression, History, and Last Judgment of Man, though arranged in a highly ornamental style, are necessarily so abstract in their qualities of excellence, that of the few who visit the Sistine Chapel, a small proportion only appear to take much interest about them. This indifference appears to have extended itself to artists also; for of all the various modes of study practised here, there is not one that



ventures to imitate Michael Angelo. When his works are studied, however, and with due allowance for damage and time, none have ever come nearer what may be called inspiration. His Prophets and Sibyls have that sort of dignity which makes all other styles look little. They are of the true epic; and, like the Apollo and Jupiter in sculpture, have served as models for all since done of the superhuman kind. The lower compartments, also, in the Last Judgment, are most striking for the magical power, though it looks like the power of a demon, by which bodily and mental agony are expressed. These have had the homage of being imitated by Raphael: they seem also to furnish an essential part in the vigorous style of Rubens; and from our own Reynolds not only have they drawn forth his memorable eulogium, but in his happiest efforts appear to have suggested to him that power of expressing the deep thoughts of the inward man that now gives to his works their greatest value: when I add to this, what one least expects to find in M. Angelo, his feeling for colour, which, in parts the least affected by the mouldering plaster, is often such as Titian or Rembrandt might have chosen, it may be truly said that these works, as a whole, are the most dignified and impressive that the art of painting has yet produced. With the high powers of mind it is impossible not to think also of the material—fresco—in which they are embodied; without which Italian art could not have had a fifth of its occupation, and might never have had its pre-eminence. Fresco, which is clearer, less heavy, and more easily lighted than oil colour, can exist only with the higher qualities of painting, and cannot, like oil, with its beauties of execution, supply their place. It also admits from its greater space, of combinations, to which oil, in a limited form, is a stranger. \* \* Seeing what is effected here, one cannot help fancying that fresco might be used with advantage by our own artists in England. It is true that neither West nor Barry, nor any of the most zealous, have thought of it, the frost, damp, and smoke being objections; but in Chelsea College Chapel, I believe, there is a fresco, by Marco Ricci, that has stood unchanged for one hundred years. \* \* The talent that has been devoted to the Romish church, whether rightly or wrongly applied, has been immense. Here is a moral effect; here is that, the employment of intellect, which distinguishes Christianity from all other religions. If the church of Rome has condemned the art of Talma, it has created that of Raphael: it has been the nurse of the arts, but painting has been its favourite child. The Pagans have been better sculptors than the Christians: theirs was a corporeal system; but it was left for painting, with all its undefinable powers over colour and form, over light and darkness, to represent the mysteries of spiritual revelation. The art of painting seems made for the service of Christianity; would that the Catholics were not the only sect who have seen its advantages. \* \* It is a question that naturally occurs here (and, considering our national greatness in other respects, a mortifying one), what is the advance we are making in those arts which have made Italy so renowned? If contemporary rank is all that we aim at, no deficiency need be acknowledged. Our friend Sir Thomas Lawrence is, in taste, mental intelligence, and in command of his material, quite unapproached by any continental artist in his line; our landscape pictures are unrivalled; and in sculpture, both here and at home, we sustain our character; Chantrey, for working the marble with Greek delicacy; and Flaxman for imbuing it with Greek purity of design. Yet when here we reflect on the well-considered and philosophic labours of Tician, the profusion of intellectual intelligence of Correggio, and all that has been nixed at and accomplished by the master spirits of Raphael and Michael Angelo, what have we, or what can we hope to have, as a set-off against so exalted a combination? It has frequently occurred to me that the restoration and introduction of fresco-painting into England would yet give a chance for the cultivation of the higher styles of art. We that possess so much, and think we know so much, know nothing of fresco; know nothing of that, the only mode known to the ancients, with which modern art grew from its revival to its greatest perfection, and with which the finest work has been identified, and must ultimately perish. Its qualities are essentially different from oil painting. It is more abstract, less deceptive, can be seen farther,

in any light and in less light; though equally ornamental, it has not the palliatives of oil; though advantageous for the display of beauty, grandeur, and style, it cannot, like oil, give interest by softening or concealment to the mean form or to the low subject. An oil picture is a piece of furniture to be changed or removed at pleasure, while the fresco is a part of the fabric itself, combining sculpture and architecture, historic truth, and poetic fiction, in one wide range to illustrate the purpose of the building, which, be it the gorgeous palace or the solemn temple, derives from fresco a most impressive splendour and dignity. We are again interested by the workings of an original mind among the creations of Canova:—

"In wandering over the deserted studio of Canova, filled chiefly with plaster-casts of his larger figures, and marble copies now making by his *élèves* upon speculation, one could see at a view the bias and compass of his genius, and this seems confined to the grace and elegance of the female form. As specimens of manly or heroic dignity, I saw only Washington and a cast of the colossal statue of Napoleon. The former, both in dress and attitude, seemed a failure; the other, though full of commanding style, also failed in its purpose, giving no likeness or resemblance to the personal appearance of Napoleon. But this involves a question whether a diminutive form is compatible in sculpture with the representation of a gigantic mind: whether the apostle Paul, who was of mean stature, should be represented so, or dignified by enlarged form at the expense of historical truth. In other words, should a lion, to convey a power of nerve and strength, be represented larger than the elephant."

To "Helen" and "Thomas," Wilkie discusses matters more transitory than the divine creations of Genius—remarks drily, that with all its gaiety and dissipation, the Eternal City does not seem to be the place for either "marrying or giving in marriage:" adverts to carnival gaieties—concerts at Catalani's, and a masquerade at Torlonia's, with "Don Quixote and Sancho Panza" by Rennie and Severn—records, with considerable pride, certain doings of his own, and sighs for "George Young's Dutch damask coat," in which he "could have done wonders." But we must quit Rome for Naples, and extract a passage from our author's journals, by way of companion to the scene of the French duellists:—

"Uwins tells me there is in Naples a prevailing superstition like what we have in Scotland, but carried to a far greater extent—of the influence of an evil eye. This belief is so universal, that, as a charm against it, the horn, either in shape or in material, is worn by almost all persons of rank; that wanting this, the putting up two fingers, the fore-finger and little-finger, is resorted to, in presence of one known from appearance or reputation to possess this baneful aspect. To be accused of such a power, however, by having presented to you the mystic horn, is considered the greatest insult, for which no revenge can be too great; for as the family of such a being share with him the dread and obloquy, the relations join in repelling by violence such an insinuation. This was shown lately by the fate of a dramatic writer who made the ridicule of this direful prepossession the subject of a comedy. He was indiscreet enough to introduce a lawyer or judge suspected of this power, almost by name, as a leading character in his piece, and marked it by circumstance so strongly that all could trace the likeness. The day after the first representation the author being in a café, was respectfully called into the street as if on business, when in an instant he was assailed by half a dozen persons with bludgeons, and had his skull fractured so severely that he died a day or two after. The play, if played a second time, was never played a third, and even the police allowed the outrage to pass unpunished and unnoticed."

The Correggio frescoes at Parma excited Wilkie's rapturous admiration. We find many other notices of that much-talked-of manner of painting scattered through his letters; which prove that his mind was anticipating the recent movement. But the following fragments of a

letter addressed to his brother, after that crisis which so severely shook his fortunes, as well as Scott's, are of more personal interest, and as such to be preferred:—

"So Hurst and Robinson have at last failed. This I had almost expected from the first. Their state was a nondescript, and in these times could not well be passed lightly over. I sometimes wonder if our troubles have yet come to a height, or if affairs are ever to take a turn. But it is of no use reflecting or moralising upon it; I have still to hope that such a dividend may in time be got, with what I have already received, as will cover the outlay; failing this, so far as money is concerned, there is still Mr. Coutts, the Bank of England, and the King's Household for Scotland before me: while these exist I shall still try to hold up my head. \* \* General Phipps has written to me, with many expressions of kindness and good will, requesting me not to make myself uneasy about the affair with the Ordnance. This is, however, a thing I still have to meet, after all the difficulties I have gone through; and when I see the Rialto, and the Doge's Palace, I am more apt to picture to myself the lively scenes that Shakespeare has drawn of Antonio, with the pound of flesh and the forfeited bond, than to think of what these should alone suggest—the pictures of Canaletti and of Titian."

The tenour of Wilkie's notes on Munich, Dresden, Carlsbad, Vienna, &c., may be gathered from the foregoing passages. From these places we return to Rome with the painter: this second visit was illustrated by a public dinner got up in his honour, and shadowed by dark news from home, in the tidings of Sir George Beaumont's death. A private dinner is also pleasantly described, and speaks well for artistic society at Rome:—

"On Christmas day we had a grand dinner given by young Severn, at his studio, to a party, all artists, eleven in number. He wanted a Scotch dish for me, and Lady Compton offered to send him one; but our cook said he could make three, and was, therefore, ordered to make the one he thought the best. Accordingly a most superb dinner was produced, and, for the Scotch dish, the veritable Haggis!—a true chieftain in Imperial Rome!! He was soon ordered upon to his demolition, and was left in a state that, to an Italian eye, must have looked very like as if we had dined off the baggage of a pifferara. The evening went by with great good humour, and what was wanting in wit was amply made up in laughter. The jokes of Charles Mathews, of John Bull, and Joe Miller, were bandied about, and kept the table in a roar. Never did merry Christmas have a more happy celebration. All the party were artists, and, although apparently a private dinner, it has been hinted that it was somewhat joint, that they might pay me a compliment."

Towards the close of the second volume we enter Spain. From this part of the record we shall glean one letter, not merely because of its subject-matter, but from its nationality. Thus, too, did Scott, while on his Italian journey, murmur Border ballads in the Forum and the Vatican; and talk of Burns and Chevy Chase in answer to lectures on the Cæsars, delivered by "classic Gell"—

"Seville, 23d April, 1828.

"It is impossible to describe to you the impression Velasquez, here in the ascendant, makes upon the eye of the artist by the boldness and dexterity of his pencil. To the British artist he is more captivating than to any other; for it is he we must try to follow. From Reynolds to the present time the principles of Velasquez have, unconsciously perhaps, been the leading star of our school. My friends in London have ever been proud of the sympathy which exists between their works and those of this truly philosophic Spanish painter. I have also remarked that our departed friend Raeburn is strongly possessed with this spirit, which, considering how rare the works of Velasquez are, looks like inspiration. There are some heads of his in Madrid, which, were they in Edinburgh, would be thought to be by Raeburn; and I have seen a portrait of Lord Glenlee I think, by Raeburn, which would in Madrid be thought a near approach to Velasquez. Velasquez is the only



Spanish painter who seems to have made an attempt in landscape: I have seen some of his most original and daring. Titian seems his model; and, although he lived before the time of Claude and Salvator Rosa, he appears to have combined the breadth and picturesque effect for which those two great painters are remarkable. But Spain, much as we have heard of its wild heaths and savage mountains, does not seem the country for a landscape painter. From Bayonne to Seville the scenes of beauty, or even of grandeur, are very few; the Sierra Morena I passed a few days ago is the only exception. It resembles much the Trossachs, and has been celebrated by the fictions of Cervantes, as the entrance of Loch Katrine has been by the fictions of Scott. To you whose taste has drawn so much from Italy, and whose genius has made Scotland the theme as well as the school of landscape painting, all that nature presents here would be uninteresting. The elegance and the beauty with which you have so often illustrated our Highlands and our Lowlands would be thrown away upon the arid wastes of Spain. Still the people are a noble race, and their costume, particularly of the men, for variety and beauty, is, as heretofore, the finest in Europe."

But here we must again pause, possibly to return to this work once again, since the last volume still remains untouched.

*The Lot of Mortality, and other Poems*, by the Rev. A. Nelson, M.A.—"The greater part of the pieces in this small volume," says the author, "were written very many years ago; and bearing as they do the internal marks of their boyishness, it would be superfluous in me to enumerate them." This passage from the writer's preface relieves us from the necessity of remarks, which could but be a repetition of what we have so often had occasion to say on the subject of these juvenile productions. In the case of the author before us, however, we may observe, in addition, that he is especially committed to stand or fall by the intrinsic merit of his poetry; because, whatever may be the date of his compositions, their publication is the deliberate act of his graver years and matured judgment: and that, though the poems are of excellent intention, and unexceptionable as exponents of a heart earnestly engaged in apostolic teaching, yet that the prospect of their circulation beyond the sphere of those who may take an interest in the author's ministrations, is even more than ordinarily hopeless, from the fact of their carrying the additional drag of blank verse.

*List of New Books.*—The Cottage Bible and Family Expositor, by Thos. Williams, 3 vols. 8vo. 3s. cl.—The Scottish Martyr, or the Life of the Rev. Richard Cameron, by G. M. Bell, 2nd edit. 1s. 6d. cl.—The Kitchen and Flower Garden, by G. and C. W. Johnson, 4th edit. 18mo. 3s. cl.—Edinburgh Cabinet Library. "Historical Account of British India," 4th edit. revised and enlarged, 3 vols. royal 18mo. 15s. cl.; ditto, "China," 3rd edit. 3 vols. royal 18mo. 15s. cl.—The Christian System in Reference to the Union of Christian and a Restoration of Primitive Christianity, by A. Campbell, 12mo. 4s. 6d. cl.—Past and Present, by Thomas Carlyle, post 8vo. 10s. 6d. cl.—The Two Kingdoms, an Allegory, imp. 18mo. 2s. cl.—A Treatise on Prayer, by the Rev. E. Bickersteth, 16th edit. fep. 8vo. 5s. cl.—D'Aubigne's History of the Reformation in Germany, &c., 5th edit., with the author's latest corrections, 3 vols. 8vo. 12. 13s. cl.—The Christian Gentleman's Daily Walk, by Sir Archibald Edmonstone, Bart., 2nd edit. 12mo. 3s. 6d. cl.—Ward's (Rev. R.) Sermons at Christ Church, Skipiton, 12mo. 4s. bds.—Sacred Hermeneutics developed and applied, by Samuel Davidson, L.L.D., 8vo. 21s. cl.—Narrative of a Mission of Inquiry to the Jews, 3rd thousand, 1 vol. 18mo. 3s. 6d. cl.—On the Old and New Covenants, by David Russell, D.D., 2nd edit., enlarged, 12mo. 6s. 6d. cl.—Outlines for the Pulpit, by Adam Thomson, D.D., 12mo. 5s. cl.—Fourteen Prayers for a Family, by Rev. H. Moule, fep. 8vo. 1s. 6d. cl. swd.—Barrack Sermons, preached in the Riding School of the Cavalry Barracks at Dorchester, by Rev. H. Moule, fep. 8vo. 5s. cl.—The Rambles of the Emperor Ching Th in Kiang Nan, a Chinese Tale, translated by Tsin Shen, 2 vols. post 8vo. 21s. cl.—The Home, or Family Joy, and Family Care, translated by Mrs. Howitt, 2 vols. post 8vo. 21s. bds.—Eva St. Clair, and other Collected Tales, by G. P. R. James, Esq., 2 vols. post 8vo. 21s. bds.—Blackwood's Standard Novels, Vol. II., "Adam Blair and Matthew Wald," 12mo. 6s. cl.—Men and Manners in America, by T. Hamilton, Esq., new edit. with original letters, 12mo. 7s. 6d. cl.—The French Government, or the Embroidered Handkerchief, by J. Fenimore Cooper, 1 vol. post 8vo. 10s. 6d. bds.—Coombe Abbey, an Historical Tale of the Reign of James I., by Selina Dunbury, 8vo. 14s. cl.—Jest and Earnest, a Series of Sketches, by Arthur Wallbridge, 2nd edit. fep. 8vo. 3s. 6d. cl.—Pugin's Apology for the Revival of Christian Architecture, 10 plates, small 4to. 10s. 6d. half-mor.—King's Georgics of Virgil, fep. 8vo. 5s. cl.—Loxicon to Aeschylus, by Rev. William Linwood, 8vo. 15s. cl.—The Pictorial History of France, with 400 designs, by Jules David, Vol. I. royal 8vo. 22s. cl.—The Young Milliner, by Mrs. Stone, authors of 'The Art of Needlework,' &c., 1 vol. post 8vo. 10s. 6d. cl.

#### THE PROPOSED ALTERATION IN THE MONETARY AND METRICAL SYSTEMS.

It was made known some time since, that the commission appointed to "consider the steps to be taken for the restoration of the standards of weights and measures," destroyed by the fire which consumed the Houses of Parliament, had presented its Report, and an abstract of that Report, drawn up by the Dean of Ely, appeared at the time in the *Athenæum* (No. 769). Attention, however, has been very little drawn towards the subject, although one of considerable importance; but the article which has recently appeared in the *Edinburgh Review* will do something towards familiarizing the minds of the public with the object of the commission, and with the alterations proposed to be made in our Monetary and Metrical Systems.

The Commissioners repudiate the idea of making any extensive changes either in the coinage or in the system of weights and measures; and the author of the article in the *Edinburgh Review* is of a similar opinion, and lays down the principle, that it is very rarely expedient to disturb the primary units of any existing metrical or monetary system.

It is without doubt disadvantageous, especially in a commercial country, that the standards by which the value of production is estimated, should be frequently, or unnecessarily altered, since every change must occasion much confusion in the ordinary transactions of life: yet it may fairly be deemed a question whether the advantages to be derived from increased facilities of mercantile intercourse with foreign nations, would not render it desirable that the systems of the great European states should, as much as possible, be assimilated.

Until the recent discovery that the French system of measures is defective in its relation to a natural standard derived from the measurement of the quadrant of the earth's meridian, that system recommended itself to the adoption of other nations, by its simplicity and scientific nature; but since it has been proved that the metre is not a pure division of a natural measure, it is equally defective as a standard with those of other countries. Should the peace of Europe continue for many years longer, it is not too much to anticipate, that a general conference of scientific men, appointed by all the great states, may be employed in a series of observations, and with the aid of constantly improved instruments, may construct such a system of measures and of weights in relation to them, as will at length establish both on a sure basis; but until such observations and experiments are made, the temptation of assimilating ourselves to France and Belgium (and in regard to the coinage, to the Sardinian states also) appears to have been wisely rejected by the government Commissioners. As respects our monetary system we have the less reason to regret our not adopting that of France, as an easy method of reduction from English to French value, offers itself in the fact, that the English pound sterling is almost exactly, and is generally reckoned by merchants and bankers exactly, ONE-FOURTH greater in value than the corresponding piece of 20 francs in France.

The Commissioners propose to retain the sovereign as the primary unit of the British coinage, but to effect an alteration in the value and denomination of the smaller coinage, with a view of rendering it decimal instead of duodecimal. The alterations proposed are as follows:—

1. A silver coin of the value of 2s. to be called a *Victorie, Florin, or Rupee*.
2. A silver, copper, or mixed coin, of 2½d. to be called a *Cent*.
3. A copper coin of the value of ¾d. or ¾ of a farthing, to be called a *Millie*.

The half-sovereign, the crown, and the shilling to be allowed still to circulate under their respective names. It is suggested by the *Edinburgh Reviewer*, that a coin of the value of 2 cents, under the name of a *Royal*, might be issued, and also that some coin, named a *Demient* might be advantageously substituted for the penny.

But this scheme of coinage, though apparently simple in its arrangement, is liable to several objections, especially on the part of the poor, who would be the principal sufferers by it, from the increased dearness of all the objects of their consumption, consequent on an increased value in the small coins they principally use. Labourers and artisans of every description are gene-

rally paid in shillings, while all articles of provision, and many other things essential to the comfort of the working classes, are calculated and paid for in pence. For example, say that a labourer receives 12s. a week, would not his wages remain unaltered under a new system of coinage, while the price of his meat, his bread, his small quantities of tea, sugar, and tobacco, would be augmented, on account of there not being any coins which would exactly represent the pennies and half-pennies he had been accustomed to pay, while the additional measure or weight that the shopkeeper could afford to give for the augmented coin would be so trifling, that in all probability the poor would be in almost all cases defrauded of it. Many articles are sold to the poor which are neither weighed nor measured, but two, three, or four for a penny. Many things, also, have a fixed value, and their price would, consequently, be increased, when bought in small quantities. Take, for instance, the postage stamps, which now cost 1d. each, whether purchased singly or in large quantities, but under the arrangement would cost nearly 1½d., unless the coin called a *millie* were most extensively circulated, so that it could always be given in change for the "demient." But still we have no representative for the half-penny, which is of great use to the poor. The commissioners were probably not aware, when they proposed the new coin they term a *Cent*, that amongst the very poor the lowest description of coin at present used is constantly offered by them in payment for necessities, or luxuries (?), and that in the small retail shops a farthing's worth of many articles is frequently sold. The rich do not use so small a coin, neither do they buy in such small quantities: but with the coins they use it is not proposed to interfere, while those of the poor are to be altered.

In regard to the piece of "2 cents" which the *Edinburgh Reviewer* proposes to call a *royal*, it would be both useless and inconvenient, being not the half of a shilling, but two-fifths of that coin. The name of *royal* might be much more eligibly used to denote a piece of the value of *sixpence*, but divisible into decimal parts. It is, however, of still greater importance that the coinage below that sum should be placed on a satisfactory basis; and though a piece of the value of one-fifth of a shilling might be partially useful, its place would be much better supplied by a coin of lower value. The name of *cent* also is objectionable, as referring merely to the primary unit, and not to that immediately preceding it. We might, therefore, advantageously adopt the French scheme (although it is not much used in France) and divide the shilling into ten parts, under the name of "decimes," the "decime" being further reducible into ten "centimes." The coinage would therefore stand thus:—

	Shillings.	Decimes.	Centimes.
Gold .....	Sovereign, value 20	—	—
Ditto .....	Half Sovereign	10	—
Silver .....	Crown	5	—
Ditto .....	Victorie, or two	2	—
	shilling piece	—	—
Ditto .....	Shilling	1 or 10	—
Ditto .....	Royal	5	—
Silver or mixed, Piece of 2 decimes	(not essential)	2	—
Copper or mixed, Decime	—	1	10
Copper .....	Piece of 5 centimes	—	5
Ditto .....	Piece of 2 centimes	—	2
			Nearly equal to one farthing.

The *Edinburgh Reviewer* suggests that a great saving of time and labour, in book-keeping, would be effected by keeping accounts in pounds and cents—i.e. the piece value 2½d. recommended for use by the Commissioners; but few accounts are so extensive as to warrant the disuse of any unit of less value than 2½d. The Commissioners, however, appear to have forgotten the old proverb, "take care of the pence, and the pounds will take care of themselves," for the whole of their recommendations, so far as the monetary system is concerned, are based on the opposite principle—that the pounds, and not the pence, ought to be the chief objects of consideration.\*

I will now offer a few observations on the system of weights and measures: and first with regard to measures.

The Report of the Commissioners has not recommended a single useful alteration in our existing measures of length, though it advocates the adoption of a new measure of 1,000 yards, to be called

\* See a paper on this subject, *Athen. No. 556*.—Ed.



a myliard, in all bills relating to railways, canals, &c.—the use of which would appear not only to offer no advantage, but to be positively inconvenient, as it is neither a multiple nor a division of any of our larger measures of length, such as the pole, the furlong, the mile. The Edinburgh Reviewer, while offering an objection to “encumbering the scheme of metrical reform with this new measure of estimation,” at the same time seems to think that all our existing measures of length, “the mile, the furlong, the chain, the yard, the foot, being all more or less used as primary units, and being connected likewise with some of the most important records of our knowledge and experience, there is hardly one of them which could be suppressed, even if the powers of government were equal to the task, without the most serious disturbance of our national habits.” The Reviewer, however, in this defence of our old and irregular measures, has left out of consideration, that if we retain one of them, and especially if we retain that one most generally employed for scientific purposes, viz. the foot, we retain a standard of estimation which may be decimally multiplied, or divided *ad infinitum*, without causing either error or confusion. In estimating small distances, and even those which extend to several miles, such as the height of mountains, the depth of the sea, &c., the calculation is almost invariably made in feet; and our minds being accustomed to this mode of reckoning, we find less difficulty in forming a notion of a height of 30,000 feet, than we should if it were stated to be 10,000 yards. In calculating greater distances, which could scarcely be computed in feet—those of astronomy for example,—it would certainly appear a much more simple method to calculate them by tens, hundreds, or thousands of feet, than by the irregular measures of yards and miles; besides, the adoption of the foot as the primary unit of the measure of length, would not interfere with any recorded observations; for those which have been made in miles, or other large measures, could easily be reduced into feet. Again, the foot would be an equally eligible measure for all purposes of trade; for if from long association it would be difficult to substitute a new measure for the yard, the foot offers a ready solution for the difficulty; and it would be soon found as easy to make purchases by one measure as by the other. There is, moreover, another strong reason in favour of the general adoption of the foot as the primary unit of our measures of length, in the fact (which the Edinburgh Reviewer quotes without perceiving that it makes against his argument,) that “in philosophical instruments, and in the record of philosophical experiments, the duodecimal has been very generally replaced by the decimal division of the inch. In foot rules and scales, the decimal also generally accompanies the duodecimal divisions; the 10 feet measuring staves which are used by railway engineers, are invariably subdivided according to the decimal scale.” This fact obviates the only difficulty that could have been raised against dividing the foot into decimal parts, which would be necessary to render the system complete; but that difficulty being overcome, a scale decimally divided would seem to be of most easy accomplishment, and the following nomenclature might perhaps be advantageously adopted. Taking the foot as the primary unit, it is proposed to apply the term *dime* (suggested by the Edinburgh Reviewer) to the decimal part of the foot, and to proceed by multiplying the measure and name of foot, on the same principles as the multiples of the French mètre. The scheme proposed would stand as follows:

10 Dimes .....	1 Foot.
10 Feet .....	1 Decempede, or 10 foot stave.
10 Decempedes ..	1 Centipede.
10 Centipedes ....	1 Millepede.
10 Millepedes ....	1 Myriapede, nearly two miles.

A mile contains 5,280 feet, a myriapede would contain 10,000.

In the measurement of superficies and of solids (square and cubic measures), the same names and proportions would of course be adopted. The only inconvenience that would be felt, would be in the disuse of the *acre*, which is so extensively used in the measurement of land as primary unit; but, as was before suggested in regard to distances calculated in miles, it would be very easy to reduce an acre into square feet, when exact measurement was required.

With respect to a system of weights, the Commissioners judiciously recommend the substitution of a

stone of 10 lb. for the present one weighing 14 lb.; and a weight of 100 lb., to be called a centner, it is suggested, may advantageously replace the present hundred-weight. To this plan, nothing can be objected, excepting that the ounce ought to be abolished, and a new weight of the  $\frac{1}{10}$  of a lb. substituted, which might be termed a *Decet*. It would, however, be necessary to have smaller weights than one *decet*, and therefore the term of *Cent*, for  $\frac{1}{100}$  lb., and *Millit*, for  $\frac{1}{1000}$  lb. might be used.

It would be very desirable that every sort of produce, excepting liquids, should be sold by weight, but as some articles will, from long custom, continue to be sold by measure, it appears indispensably necessary that some alterations should be made in the system of measures, both for dry and liquid commodities. The present divisions of the measure for dry goods are, as a binary scale, nearly perfect, each measure (with a single exception) dividing itself into two, four, or eight parts. These measures, besides, are so connected with all mercantile transactions, both large and small, that their alteration would cause great inconvenience, and would perhaps be altogether needless, until some general system, based on scientific principles, shall be adopted. But, if we retain the present division of the scale of measure for dry commodities, we ought to render it as simple as possible, by rejecting several unimportant subdivisions. The most important alteration, however, which could be made in the measure of capacity, would be to assimilate the measures both for dry goods and liquids,—and this might the more easily be effected, inasmuch as the names and capacities for both kinds of produce are the same up to a gallon. The irregularities in the scale of liquid measures are now very great, and, moreover, different kinds of liquids are sold by measures of various capacities, which are called by the same name, as for example, the anker or firkin of ale only contains eight gallons, while the same measure of beer contains nine gallons. The pipes, hogheads, and butts of different descriptions of wine vary very considerably. It is therefore proposed that the following scale should be used both for dry goods and liquids:

	Dry.	Liquid.
8 Pints .....	1 Gallon	= Gallon.
8 Gallons .....	1 Bushel	= Anker.
8 Bushels or Ankers ..	1 Quarter	= Cask.
8 Quarters or Casks ..	1 Load	= Tun.

It will be seen that the Load corresponds with the measure termed a *Wey*, which weighs five quarters, being the only number belonging to the decimal scale which has been used in dry measures. The proposed *Tun* would contain 2,048 pints. The wine tun is now calculated to contain 2,016.

It is seldom that any measure of liquid (except for medicines) is required of less capacity than half-a-pint, but perhaps it might not be useless to calculate one as low as the one-eighth of a pint, which might properly be termed a *Minim*.

It is stated by the *Edinburgh Reviewer*, that very great loss to the mercantile community would be occasioned by any extensive alteration in the present weights and measures. This is true, but the loss would not fall heavily on any individual; for the most expensive of the weights and measures, being made of metal, would sell for part of their value, or might be re-cast, and used again for the same purposes as before.

In making any changes, either in the metrical or monetary systems, it is evidently desirable that the state of transition should be rendered as short as possible; and as the contemplated alteration in the coinage ought doubtless to precede those intended to be made in the weights and measures, it is to be hoped that Government will make use of the instruments in its hands to effect the change as speedily as possible. Suppose, for instance, that in each town one or more persons already in the public service as officers of customs, excise, taxes, &c. were to be appointed to receive the old coinage, and to distribute the new, the exchange would be made in an incredibly short time, especially if only a limited period were allowed during which the old money would be received as a legal tender.

It may not be out of place to suggest that every new coin, weight, and measure should have its name and value distinctly marked upon it. The want of distinctive marks, in the coinage particularly, is an evil that has long been complained of.

#### SOCIETY FOR THE FORMATION OF A PUBLIC GALLERY OF THE WORKS OF LIVING BRITISH ARTISTS.

[The support which has been extended to the Art-Union by many persons, received as evidence of an increasing disposition on the part of the public to patronize and support Art itself. This, in our opinion, is a pleasant delusion, and seems to assume that a love of art and a love of gambling are the same thing. Still we are unwilling to say anything that might tend to discourage persons who, acting in this faith, have set on foot a project which assuredly, if it can be brought to bear, must aid that movement in favour of Art which even, in our opinion, the Art-Unions can only impede, not altogether stop. We have, therefore, much pleasure in submitting it to the public, and will reserve our own comments and speculations to another occasion.]

NOTWITHSTANDING the evident progress which the arts of Painting and Sculpture are now making in this country, and the not less evident increase in the number of those who derive enjoyment from works of art, no country of Europe has done so little for their National encouragement, or for the honourable distinction and reward of those who successfully pursue them.

To the artist, England proffers no National commissions; to the people she presents no National collection of the works of her artists. As far as the State is concerned, the former is unhonoured, and the latter uninformed.

Of late, indeed, something beyond merely private patronage has been afforded by means of those associations, whose object it is to purchase works of art from the public exhibitions, by means of an annual subscription fund; but the works so purchased are of precisely those classes which are already liberally encouraged by individual purchasers, and are invariably destined to private appropriation.

Other countries, meanwhile, have shown us, by repeated examples, how nobly the arts of Painting and Sculpture may be applied to purposes of National instruction, and of National enjoyment; and have added to the numerous proofs which history had already furnished, that without such National application, those arts can never attain their highest excellence.

France can point to her Gallery of native art in the Luxembourg, and to her great historical Museum at Versailles; Bavaria to her Pinacotheca, her Glyptotheca, her Valhalla; each can show the best works of her best artists applied to public uses, and rewarded by public honours; while England leaves both the fortunes and the honours of her artists to the caprices of fashion, or the chances of trade.

A century ago the greatest history-painter (we use this term advisedly) the world has seen since the days of the Roman and Florentine schools, William Hogarth, might have starved in the country which his genius adorned, but for the happy foresight which led him to become the engraver and publisher of his own pictures, and to place them, by the method and cheapness of their publication, within the reach of a large portion of the people, thus opening to the artist a vast field of patronage theretofore unknown. At that time, as at the present, there was much encouragement for the painter of portraits, little for the painter of history; then, as too often happens still, the copyist of fashion was caressed and enriched,—the creative artist neglected and forgotten; and from the new source—the modern print trade—thus opened by Hogarth, has flowed, more or less directly, a large portion of such patronage as the higher branches of the plastic arts have since received in this country.

But encouragement of this kind, valuable as it is, will not suffice either to create a great National School of Art, or to maintain such a school when created. It is far too dependent on the common impulses of trade; ever tending to regard rather the transient than the permanent. And without doubt, had not a great improvement taken place during the last half century in the character of the patronage afforded by individuals, the arts of Painting and Sculpture would never have reached their present position in this country.

But private patronage, also, whatever the taste which may have directed, or the wealth which may have supported it, has always shown itself an inadequate basis for the cultivation of the plastic arts. England has lovers of art as refined and as munificent as those of any other country, but their number is limited, and their example little heeded. At present, as in past times, the artist of genius is under constant temptation to abandon the higher efforts of his art,



which too often present to him no prospect save that of remote, if not posthumous, fame, for those humbler labours, which, being more generally appreciated, and better rewarded, afford him a fair promise of both distinction and wealth.

If, then, the nation, through its government, does nothing to counteract this tendency—nothing to foster and encourage the higher aspirations of the rising artist, what hope can there be that, in this department of intellectual effort, Britain will ever rival the Greece and Rome of antiquity, the Italian States of the middle ages, or the German States of our own day?

In all respects, save in the absence of this direct national employment for the painter and the sculptor, upon national subjects, and for purposes of public enjoyment, there is the fullest warrant for lofty anticipations; and why should this be wanting? Surely, the very pressure of the times, with all its painful manifestations, affords additional and urgent reasons—were any needed—to use every possible means for diminishing, at least in respect to the appliances of intellectual enjoyment, that awful disparity in the condition of the higher and the lower classes of our countrymen, from which, if unchecked, modern civilization has so much to dread. The sacred facts of our religion, and the proud recollections of our history, afford ground upon which all classes may well meet in common; and surely there are worse instructors, in the too much neglected truth, than the fortunes of one class, whether prosperous or adverse, must eventually become the prosperity or adversity of all, than the long-enduring memorials of a common religion, and a common history, as recorded upon pictured canvas or sculptured marble, by a nation's artists for a nation's heritage.

Among recent indications of an awakened attention to considerations such as these, there is none more gratifying than the appointment of a public commission to consider in what way advantage may best be taken of the erection of the New Houses of Parliament for the encouragement of Painting and Sculpture; and this appointment is the more promising, inasmuch as the commission is headed by a prince not less qualified for it by his personal qualities and accomplishments than by his illustrious position.

But still the great want remains: there is as yet no prospect of a *National Gallery of the Works of British Artists*—that best stimulus to the full development of British genius in the arts of design.

It is felt, that to an object like this, nothing short of national resources can be really adequate. The originators of the present project, however, have thought, that in the meantime some progress may perhaps be made in the right direction, by that great lever of modern times, associative exertion; and that, at least, a nucleus may be formed, around which, at a more favourable period, larger resources and wider aims may accumulate.

It is proposed, then, to constitute an Association to aid in the encouragement of these higher branches of the arts, by the formation of a *permanent public gallery of the works of living British artists*, to be obtained both by direct commission, and by selection from the periodical exhibitions. While it is not deemed expedient to propose any express limitation of the classes of art to which this encouragement is to be extended, other than the primary one, that no works shall be chosen save those of native and living artists, it seems obviously desirable that at the outset preference should be given to works illustrative of the religion, history, or poetry of the united empire.

With a view to connect the pursuit of this great public object with such personal advantage to the members of the association as shall be not only thoroughly compatible with the former, but also in itself contributive to the diffusion of good taste in art, it is further proposed, that a certain proportion of the funds shall be set apart, for engraving, from time to time, some picture (from amongst those which shall have been obtained by the association) exclusively for its members: and to this end the copyright of pictures will be invariably acquired by the society along with the pictures themselves.

As it is the purpose of this mere outline of the proposed association, not so much to define and describe any plan for its constitution, as to call the attention of the lovers of art to the project, and to ascertain who among them may be willing to assist in carrying it

out, its originators are of opinion, that, at the present stage, they may content themselves with submitting two additional suggestions: the one relating to the manner of selecting the works of which the gallery is to consist, the other to the annual rate of subscription by which it is to be supported.

In the constitution of those societies that have been recently formed for the purchase of works of art, which are to become the private property of individual members, it has naturally been found advisable to take the surest means of satisfying individual tastes, by absolutely committing the selection to those on whom chance may have devolved the ultimate right of possession. But where the destination of the works to be obtained is wholly public, experience would seem to indicate that the selection is preferably to be intrusted to a responsible committee, chosen from amongst the whole body of subscribers, and renewable at fixed periods. It would also seem desirable, in order to preclude even the possibility of the mischievous operation of professional jealousies, that no artists, or dealers in works of art of any description, should be eligible to serve on such committee. And secondly, as it is evidently to be wished that the base of an association having so extensive and national an object should be as comprehensive as possible, it appears to its projectors that the annual subscription should not exceed three guineas.

But these, and all other details, are properly matters for the consideration of a Provisional Committee. Enough, it is hoped, has been said to show that such an association might powerfully aid in the diffusion of good taste;—in the removal of obstructions to the honourable career of many an artist whose aspirations are above his resources;—in the employment of the arts of design to promote public civilization, morality, and religion;—and, thereby, in the ultimate addition to the many claims which Britain already possesses to the first rank amongst nations, of that best-grounded of all claims, intellectual pre-eminence employed to add to the stock of human happiness. In all departments of mental effort, save in this, our country has little to fear from comparison with any other; and it may well be hoped, that any attempt, however humble, to add yet another jewel to her crown, will be received in the spirit in which it is made; and meet, at least, with candid and friendly consideration.

It is hoped, too, that this attempt, besides its immediate results, may contribute in no small degree to strengthen that growing public opinion of the importance of the task herein contemplated, which must eventually bring the powers and influences of the British government to aid directly in its accomplishment.

#### PICTURE COLLECTIONS.

BREVITY is the soul of wisdom as well as wit. A pregnant and pungent little speech, made in the House of Commons by Lord Francis Egerton, seems to bear upon the Fine Arts, and on what Bentham would call the *Humanization-principle*. "Lord F. Egerton," says the *Times*, "thought that not only public institutions, but that private collections, might be opened with perfect security. If danger was to be apprehended in consequence of throwing them open, it was more from that undefinable class who had been termed half-gentlemen; and he might go farther, and say, from the whole gentlemen too, rather than from the mass of the community. (Hear.) He believed that the labouring classes, when admitted into collections, acted as a sort of police upon each other; but he knew, by experience, that the other classes, to which he had just referred, when permitted to visit private collections, went prying about, reading the books in one's library, opening doors, and going wherever they ought not to go. (Hear, hear.) Let us hope that this broad hint will have its due weight with 'half and whole gentlemen,' British and foreign. We trust that the other hint, too, will have equal influence with those *more than gentlemen*, the aristocratic proprietors of collections; and that he by whom so liberal a principle is recommended, will set an example himself. No danger could accrue, it appears from his lordship's argument, were the doors of private galleries only opened *wide enough*: for if the labouring classes act as a sort of police upon each other, they would, of course, when admitted in sufficient numbers along with idle and inquisitive gentlemen, keep these dreaded personages to their good

behaviour likewise. Doubtless, therefore, we shall see the future portal of Bridgewater House expand its magnificent valves proportionably to the possessor's enlarged ideas. We do not mean any invidious comparison, but it is certain the Bridgewater Collection has hitherto had almost as narrow a door as the Grosvenor. Respectable applicants, to our own knowledge, have been refused an order for admission, when, at the very same time, others have obtained the capricious favour, who had no higher pretensions than their living somewhat nearer a fashionable square. If this was the case with Bridgewater House, what must it be with still more exclusive mansions? There are the Sutherland, Ashburton, Peel, Hope, Lansdowne, Wellington, Buckingham-Palace, and various collections—pre-termining the Grosvenor, which we may call rather a *hoard* than a collection of pictures—all shut up as close as so many *harems* filled with beautiful invisibles. We can assure the possessors that it is their interest, no less than their duty, to accord their humble countrymen whatever modicum of rational amusement a limited sacrifice of their own luxurious comforts would contribute: nothing would tend more to soften the fierce prepossession against "privileged orders," and "vested rights," which increases day by day throughout the democratic classes. But we advocate the measure on a broader principle still: there are no readier, easier, surer means to *humanize* a rugged and incult people than the Fine Arts afford. Painting, Sculpture, and Music, have an immediate effect upon the popular mind, because receivable at once by the senses, and a most impressive effect, because bound up with enjoyment: their beauty comes home, in its brightness or dimness, to every comprehension the least observant, and Beauty (under its several forms) is the great refiner of manners. We can well recollect when the English people was proverbial for boorish behaviour, and wanton mischievousness, with which even their good-humoured pranks were tainted; we, as well as Lord F. Egerton, can attest its present high and honourable state of civility, wherever in Museums, Galleries, and Saloons full of precious and fragile objects, we have met its countless masses. It is our conviction that this has been much accelerated, if not altogether brought about, by the opening of divers Public Institutions, more or less educational; seminaries, so to call them, for self-instruction, like the British Museum, Hampton Court Palace, &c., whose treasures have enriched and improved the mental condition of the visitor, without themselves suffering diminution or deterioration. Let the good work go on; let the Patricians and Magnates of the land open their private collections to promote it: let them do so from policy, if not from philanthropy!

#### AERONAUTICS.

"Goosey Goosey Gander,  
Where will you wander?"

ON looking into an old book, by John Wilkins, Bishop of Chester, 'That the Moon may be a World,' published in 1638, I find some remarks upon the probability of human beings finding their way to this lunar world, by means of wings. The author supposes that swallows, cuckoos, wild swans in India, and other birds of passage—to say nothing of locusts, and other epidemic insects—come from the moon, and return thither again; and as these frequently fly in flocks, "like wild geese," he thinks that, if enough of them to carry a man were harnessed together, the man might go up to the moon at the beginning of winter, and return in the spring.

Now is the time to revive the notion of worthy Bishop Wilkins; catch geese, and tie them together—wild geese. Do not let the Aerial Company take alarm, or imagine themselves harnessed (the doves!) to the car of Venus in the shape of a courier carrying despatches to India. I do not want the geese who think they can *make* wings, but those whom Nature has actually furnished. Nor do I think we should go to the moon, for want of an atmosphere. But when I say we might ride to India or to the Cape of Good Hope by wild geese, I do aver that I say that which is much more probable than that we shall do any such thing by means of the "Ariel," as they call their contrivance.

A wild goose can fly and can carry some weight—say only three ounces: well, then, 11,947 wild geese would carry a ton, with an ounce to spare, if



they could only be made to pull together. But let us begin with only a quarter of a ton, and try to train, say 3,000 wild geese. We have no doubt that means are here provided for supporting the weight, which is not the case in the Ariel. Now what is the way of training wild geese to pull together, and what is the proper mode of harnessing them? I hope some clever speculator will take up the idea, and give me five per cent. from the gross receipts for the hint. I cannot tell how to make the birds behave as they should do, but others can, perhaps: and my proposal is, at least, possible, which that of the Aerial Company is not; for the gravity of the carriage is overcome in my system, but no gravity at all is overcome by the aerial machine, except that of the countenances of those who understand mechanics.

Besides, the cruel system of plucking geese will be abandoned, for we shall want every one of our birds to put his best feather foremost. We must all use steel pens, (nasty things!), and our quills, instead of writing *Athenæums*, will carry them about.

The American proverb must be altered in meaning; it will be "gone goose" with a man, not when he is ruined, but when he sets off on a journey.

An enlightened public, which encourages pictures of Ariels with broad backs and finny rudders flying over the pyramids with steam fans, carrying a sentry box hanging obliquely, will not surely refuse to countenance the more probable, and, at least, equally poetical, representation of a man in a basket, to which are attached a thousand wild geese, with a handful of newspapers, which he drops on the roofs of his customers' houses. Yours, &c., V. W.

#### OUR WEEKLY GOSSIP.

THE Exhibition of Ancient Masters at the British Institution takes place next month, and promises a feast for the eyes more varied, if not more exquisite, than usual. We are enabled to furnish a programme, brief and sketchy indeed, but authentic, the general character of the exhibition being alone determined, while the particular selection is as yet somewhat dubious. Our readers must know that the Committee has always rather a difficult game of *finesse* to play between two opposite parties who contribute their painted treasures—the illiberal and the ultra-liberal—those churlish about lending desirable works, and these over-bounteous of mediocre pieces. Three grand divisions will form the total array, viz. one saloon will be assigned to Ancient Masters, properly so called; a second to Sir Joshua Reynolds, himself a host, whose works, though modern by their date, are antique by their merit; a third to divers other British Painters deceased, who, we hope and trust, will vindicate their right to take, at all events, rear rank with the Mighty Men of Old just mentioned. Rumour, like Wordsworth's kettle, talks much, "in a sweet deep under-tone," about the resurrection of certain native works, long buried amidst the dust of private cabinets and lumber-rooms; but we cannot guarantee their public re-appearance, nor the prudence of digging them up with such an object. Let us observe, however, apropos of this tendency shown by the British Institution towards a deviation from the spirit of their original system, that if Modern are to be substituted, in a great measure, for Ancient Masters, strict circumspection will become very needful, lest the Exhibition should lose caste; and that it will tax the Committee's judgment to select such works alone of the former kind as shall warrant their excluding those of the latter. Old pictures, even if poor ones, have generally some interest and value, because they illustrate bygone manners and the progress of Art; while modern paintings, unless good in themselves, have seldom any claims whatever upon attention. *Gainsboroughs, Wilsons, and Wilkies* (of the genuine style) can rarely come amiss; *Hogarth's*, our truest English pictures, are always most acceptable: but productions of subordinate defunct limners do not, like relics of obscure monks, become all at once precious, when exposed, after a few years of forgottenness, to the public.

Mr. Burford has much to answer for in the way of temptation, for a temptation of no common order is his panorama of "Baden Baden," in spite of the burst of spring green in the Parks, and the sunshine without cloud or furnace-heat, which are making our London look more festive than usual. As we stood in the closet in Leicester Square, where this inviting

picture is exhibited, the seductions of the Heads, and the Trollopes, and the Granvilles, who have dealt with the German Spas, and especially this their Queen, waxed faint before the painter's colouring and perspective. The work is capitally executed; and it comprises—as all who know the scene must recollect—a background of *bergs*, picturesquely varied with foliage, a middle distance of effective architecture, and a foreground of wood—amidst which are seen rather too many pic-nic parties. Not all the care and spirit with which they are painted can hinder the figures from resembling far too closely the fashions for the month to deserve their present prominence in so clever a work.

A correspondent at Oxford thus writes to us—"We are full of restorations and rumours of restorations. A total repair and almost rebuilding of Balliol College is in contemplation, and Mr. Pugin was invited to execute it, but it has been thought inexpedient to employ a Roman Catholic, and especially a violent partizan, and the Master of Balliol has withdrawn his consent. The Puseyites were exulting in the prospect of Pugin's employment, as a 'great theological step.' St. John's College Chapel is to be fully restored this summer, and the Fellows have selected Mr. Blore as the architect. A very ugly plaster roof is to be removed, and one of oak, which has been plastered over, restored to sight. The altar screen and window are also to be removed and replaced by stained glass, and the whole of the wood-work to be altered more in conformity with the style of the building. The chapel is much older than the time of the foundation of the college, having belonged to a Bernardine convent, on the site of which the college was built. The old and by no means ornamental library has given way to a very elegant new one, and the hall and the front of the college will in their turns be restored and beautified. The martyrs' memorial is completed with the exception of the inscription, and is very elegant. It is universally admired. Mr. Cockerell's building of the Taylor College is near its completion, and the models, &c., of Sir F. Chantrey, presented by his widow, are already deposited. All Souls' College is also being restored by degrees; and a pretty little building has just been added to University College, and forms an additional ornament to the High Street. I thought these details might form a scrap in your 'weekly gossip.'"

In Germany Art seems still in the ascendant. The artists of Munich, especially, appear full of activity. Every account brings news of some fresh work, completed or commenced. Peter Hess, who has just finished a picture for the Emperor of Russia, is commencing another for the same sovereign, the subject being the Battle of Borodino. Kaubach is working hard at his large picture, 'The Destruction of Jerusalem.' Schnorr is painting a series of pictures from the celebrated romance of the 'Nibelungen.' Zimmermann and Henry Hess are also occupied with large pictures for the Basilica at Munich. Schwantaler's atelier is filled with new works, and the public buildings are daily increased in number and improved in appearance by new works of art placed in and about them. Fresco seems going out of fashion for a time, and the painters are returning to oil-painting. Engraving, sculpture, painting, architecture, all seem to find a congenial soil in Munich. "The town itself," to quote the *Leipsic Gazette*, in an article entitled 'Sketches from Munich,' "resembles a handsome and powerful youth, whose growth has been so sudden and rapid that his clothes have become too small for him,—scarcely conscious of his own beauty and strength, yet a wonder to all around, he leads a gay and ever-rejoicing life of pleasure,—knows little or nothing of French, abhors reflection, hates tea, and does not pride himself on his piety. Munich is, in fine, the stirring source and centre of German art. Let Berlin, Frankfurt, and Vienna say what they please, all the light they have proceeds from rays shot from this central source of art. Remove Munich, and you leave many individual artists, but no school of German art. Great artists, indeed, as for instance Cornelius, have deserted Munich, but the works of their manhood and vigour remain to decorate the temples and buildings of the mother and fosterer of their genius. Thirty years ago, and German art was a nonentity; a few poor painters dragged out a weary life of poverty and wretchedness at Rome, unknown and uncared for in

the land of their birth. But a German prince was then growing up, who, uniting ample means to an intense love of art, was preparing to make his capital the centre for German genius to collect round. Lewis of Bavaria, as a youth, and when Crown Prince, devoted the savings of a limited income to improve the buildings of his country, and when his father's death placed greater means at his disposal, and put the crown of Bavaria on his head, he did not fail to redeem the promise of his youth. Munich is not only the most stirring, but also one of the most flourishing towns in Europe, for the large sums spent on its buildings give employment to thousands of labourers, as well as encourage talent and genius of every description."

The resolution of the Academy of Stüdel to purchase Lessing's great picture of 'Huss before the Council of Constance,' has caused the withdrawal from that society of its director, Herr Philip Veit. The consequence of this has been the foundation of a rival school of artists in Frankfurt, headed by Veit, whose Roman Catholic pupils, Retschel, Ballenberger, Jung, &c. accompany him, and Steine, whose name has already occurred in the *Athenæum*, in connexion with the Cathedral of Cologne. The Romanists of Frankfurt have already commissioned the new institution to paint them an altar-screen, for which they have subscribed 10,000 florins. The vacant directorship of the original Academy has been offered to Lessing, who however has declined it. Steine, it is said, has already completed several cartoons for the Cathedral of Cologne; and common report declares them worthy of the magnificent building which is to receive them.—V. Laumitz, to whom the "Gutenberg and Faust Memorial" has been intrusted, has completed the model.

A new church is now in process of erection in Vienna, the interior of which is to be decorated with fresco paintings, representing scenes from the Crusades.

A Paris correspondent thus writes:—"A good deal of interest has been excited here by the announcement of a tragedy by a young, and as yet unknown author, which is expected to raise him at once to a very exalted position among the poets and dramatists. This young man, M. Ponsard, is said to have arrived from the provinces, with no better recommendation to the notice of the critics of the metropolis than a long tragedy, on the classic model of the French drama, founded upon the somewhat alarming subject of the 'Rape of Lucrece.' The work was sent to Mlle. Rachel and the Committee of the Théâtre Français, but 'Les Burgraves' was in rehearsal, and no one would even read a scene of this foundling manuscript. Fortunately for M. Ponsard, he found a better reception from the second Théâtre Français, where Bocage, Madame Dorval, and the veteran Mlle. Georges, maintain their ground against the exclusives of the Rue Richelieu. 'Lucrece' was accepted; and such was the curiosity excited by this story, and by the passages which had here and there been cited from the play, that every place in the Odéon has been taken and paid for before even the day for the first representation has been named. In the meantime, however, the mystery has been in part removed by a reading of the play in one of the most distinguished literary salons; and the expectations of the public are heightened by the applause of a circle which was composed of the most distinguished literary characters of the day."

The study of English literature, and, consequently, the reprint of English works, on the continent, seems to be daily increasing. The German newspapers are full of reviews of English books, quotations from English writers, and advertisements of the republication, in a cheaper form, of English writings, many of which must operate to the prejudice of the sale of the original works on the continent. Among the rest we find, by an advertisement in the *Allgemeine Zeitung* of March 14th, an announcement of a new work to be published with the London magazines, containing extracts from all the reviews and most of the monthly magazines, "together with a complete republication of the new periodicals by Mr. Dickens, Mr. Lever, Mrs. Trollope, Mr. Ainsworth, Mr. Lover, &c. The work is edited, as we should conjecture from the name, by an Englishman—F. A. Catt, Esq., F.R.C.S.—and is to cost about 4s. a number. The reason alleged for this piece of wholesale piracy



by the publisher—Jügel, of Frankfurt—is the great expense of the English periodicals, which almost prevents their circulation on the continent. A more probable reason may be found in the expected profits to the editor and publisher.

The journals of St. Petersburg announce the death, at the early age of thirty-six, of the Baron de Stieglitz, who applied the immense resources of a fortune, said to amount to between two and three millions sterling, to the promotion of the arts, the sciences and literature, in all their branches. More than three thousand persons, including most of the distinguished names in the Russian capital, followed the body to its place of temporary deposit, in the vaults of the Lutheran Church of St. Peter—whence it is to be transferred to Hamburg, the native town of the deceased, and the burial-place of his family. A place, too, may be given in our obituary records to the name of M. Maguin, the parish-priest of Saint-Germain l'Auxerrois,—the same who, defying what is emphatically called *The Terror*, "found means," says the *Presse*, "in 1793, to penetrate into the dungeon of Marie Antoinette, and administered to the illustrious prisoner the consolations of religion."

An interesting work has been published at Rome, by the learned Pietro Ungarelli, on a collection of antiquities left there by the Swedish diplomatist Patin. The collection is especially rich in Egyptian antiquities, and contains a valuable assortment of coins,—nearly 8,000 Grecian, 804 Consular, and 4,469 Imperial coins. Among the other antiquities is a "Venus with the Slipper," supposed to be of Egyptian origin, though brought from Greece.

The family of Cherubini are, it is understood, preparing for publication the autograph MSS. of the deceased composer,—giving particular notice of all the artist's own works, and forming the entire history of his professional life.

The Seventh Concert of the *Conservatoire* at Paris was made up of a selection from Handel's "Judas Macabæus," "The Creation" of Haydn, an obse solo by M. Verroust, and Beethoven's Symphony in F. There is something too much of the "*toujours perdrix*" in all this, as the audiences seem to find—the enthusiasm of the public having cooled a little, we fear, with respect to these entertainments. But these are not good days for orchestral concerts. We perceive that our own *Società Armonica* does not intend to resume its meetings. Happily, however, the stores of concert music are receiving accessions abroad, of which, in time, we hope to partake, slow though we be in the adoption of novelty.—At the Heidelberg Musical Festival, which is to be given on the 17th of May, besides Handel's "Alexander's Feast," (provokingly withheld from us Londoners,) a new composition by Mendelssohn, on a ballad by Zimmermann, is to be given. There is matter among this master's recent works for many evenings' pleasure. Let us hope that he will not prove the last of the German composers! We are waiting anxiously for some new operatic impulse in that quarter of Music's domain; but the promise is not great. An opera by M. Rocckel, son to our German chorus-master, (and the original *Florestan*, in Beethoven's "Fidelio," about to be given at Dresden, has been favourably mentioned to us. The composer, we believe, on the strength of its merit, has succeeded to the chapel-mastership held by M. Rastrelli, recently deceased. Meanwhile, the adage, "it never rains but it pours," is curiously verified at home. Besides the performances at Her Majesty's Theatre, now in its full splendour, we have translated Italian operas at both our national theatres, (at one the sole and staple entertainment,) while the new theatre in Oxford Street takes eager part in the competition, and gives us its versions of favourite foreign works. We hope soon to be able to speak of the performances at this theatre more in detail, especially of the version of the "Tancrède," in which Miss S. Flower has taken Pasta's part—according to our contemporaries, with good success.—Those curious in the pianoforte will learn with pleasure, that M. Drey-Shock has arrived, to the astonishment of the members of the profession, before whom he performed at the dinner of the Royal Society of Musicians, on Thursday.

The pressure of temporary matter at this moment, compels us to defer, till next week, the report of Mr. Howard's Fifth Lecture.

#### BRITISH INSTITUTION, FALL-MALL.

The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS is OPEN DAILY, from Ten in the Morning till Five in the Evening, and WILL BE OPEN ON SATURDAY, May 1. Admission, 1s. Catalogue, 1s.

WILLIAM BARNARD, Keeper.

THE THIRTY-NINTH ANNUAL EXHIBITION of the SOCIETY of PAINTERS in WATER COLOURS at their GALLERY, FALL-MALL, East, WILL BE OPEN ON MONDAY, May 1. Open each day from Nine till Dusk. Admission, 1s. Catalogue, 6d.

R. HILLS, Secretary.

THE NEW SOCIETY of PAINTERS in WATER COLOURS WILL OPEN their NINTH ANNUAL EXHIBITION, on FRIDAY NEXT, the 28th inst., at their GALLERY, FALL-MALL, next the British Institution.

JAMES FAHEY, Secretary.

#### DIORAMA, REGENT'S PARK.

This Establishment will be opened for the Season on MONDAY NEXT, April 24, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, painted by M. REXOUX, and the BASILICA of ST. PAUL, near Rome, painted by M. BOUZOZ. Both Pictures exhibit various effects of light and shade.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects exclusively Chinese, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 225 feet in length, and is crowded with rare and interesting specimens of virtue. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the humblest peasant; also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 12.—Admission 2s. 6d. Children under 12 years, 1s.

#### THEATRE ROYAL ADELPHI.

Every Evening during the Week you will find the GREAT WIZARD of the NORTH "at home." Performing his SEEMING IMPOSSIBILITIES and MIGHTY WONDERS of SCIENTIFIC and NATURAL MAGIC, having no Parallel in Europe or the World, and which were during last Week honoured by most Brilliant, Fashionable, and Crowded Audiences.—The Elite of London.

Can there be a Stronger Proof of the Wizard's Mighty Powers: while other Theatres show a "beggarly account of empty boxes," the Wizard's Magic Temple is crowded in Boxes, Pit, and Gallery.—The astonished Hundreds exclaim, can our eyes be made the fools of the other senses? or "he is too good for us!"

The Wizard's Entertainment will be varied by the Delightful Performances of the CAMPANOLOGIAN BAND, the Greatest Musical Wonder in London—they are Nightly Received with Plaudits long and loud. The Crowds who nightly honour the Wizard, declare one and all, "the Wizard is quite right, his Entertainment requires no Puffery!"

Boxes, 3s. Pit, 1s. 6d. Gallery, 6d. Second Price at Nine o'Clock, Boxes, 1s. 6d. Pit, 1s.—Private Boxes (containing six), 1s. 11s. 6d.—Doors open at Seven, the Entertainments commencing at Half-past.

#### SCIENTIFIC AND LITERARY

##### ASIATIC SOCIETY.

April 8.—Professor Wilson in the chair.—Before proceeding to the business of the day, Sir George Staunton read an extract from a letter which he had the preceding day from Sir Henry Pottinger, and which he thought would be of interest at this time. Sir Henry Pottinger stated his conviction that there was no reason to doubt the sincerity of the Emperor of China as to their intentions to fulfil the stipulations of the treaty with this country. He thought he might assert that Elepo and his colleagues saw clearly that it was to the interest of China to further the views entertained by our government: and that they, as well as himself, were clearly of opinion that the government of China would, at no distant period, be convinced of the benefit to themselves, as well as to the nation, of the resolutions to which they had now irrevocably committed themselves.

Captain Postans read a paper on the rivers Nile and Indus, the writing of which had been suggested by his having recently journeyed for some hundreds of miles along the banks of these two great rivers, which had so many features in common, although in some respects they were the opposites of each other. The Nile has its source in the equator, and the Indus in the regions of perpetual snow; but the latitudes traversed being the same in both, there are many curious coincidences in the climates and productions of the regions watered by them. The current and volume of the two are very different: the Nile proceeding uniformly and quietly at the rate of 2½ to 3 miles per hour, always deep enough for navigation, and generally confined by rocky banks which prevent any very extensive inundation. The Indus, of greater volume, and double or triple the velocity, is navigable only in its highest flood, and even then liable to sudden torrents of irresistible force; so that Capt. Postans has seen it increase from a moderate volume to such a height and force, as to throw a steamer of sixty horse power helpless on its banks; and in a few minutes space, resume its former character. The colour of the two rivers is very dissimilar: the water of the Nile is usually blue; but becomes of a deep brick red during its inundation: that of the Indus is at all times of a muddy stone-colour; and though readily purified by filtration, is not so wholesome to drink as Nile water, which merits all the encomiums that have been passed upon it. The boats employed on these rivers are of totally opposite construction; and

Capt. Postans was surprised to observe that on the Nile, where the navigation was without danger, the boats were large and strongly built, with keels fitting them for rough sea-work; while those used on the Indus are small, flat-bottomed, and frail; liable to go to pieces on the least violence, and are destroyed in a few minutes by being exposed to a strong wind on a sand bank. This, we think, may be accounted for by the necessity of employing very shallow craft on a stream which is often not above three or four feet in depth. Some remarks are made on the capabilities of the regions watered by these rivers, as to the amount of population that might be maintained upon their shores. The writer observes, that with a narrow strip of tillable land on its banks, Egypt even now maintains two millions and a half of people; and might, under a better government, support triple that number; while in Sindh on the shores of the Indus, where the extent of soil is unlimited, and nothing wanted but industry, the population does not exceed a million. In the former country, not an inch of the soil is uncultivated; in the latter, cultivation is almost unknown; and the miserable inhabitant finds his almost sole diet in the fish which the river supplies. The productions of the rivers are nearly similar, the staple crops in both being wheat, and the *holcus sorghum*, which, in Egypt, is called *durra*, and in India, *jurwaree*; and almost all other produce being the same in both. The cotton, indigo, saffron, and tobacco of both are of the same species; and the date is the principal tree visible. The shores of the Nile and Indus also abound with buffaloes, camels, mules, and asses; and poultry abounds in the huts of the inhabitants of both. These are all of the same rude and temporary construction, the materials being mud or reeds. The same squalor and misery exist in both; the Egyptian peasant toiling only that his master may benefit; and the Sindian neglecting cultivation almost entirely. The disposition of the inhabitants is very opposite: the strong and hardy Sindian is either sullen or melancholy, and his work is almost always performed in silence; the slim Egyptian, on the other hand, is always singing or laughing; and the sounds of drollery and mirth are heard from one end of the country to the other. This part of the paper is followed by some observations upon the splendid manufactures seen everywhere on the Nile, which Capt. Postans is of opinion prove only the harsh, monopolizing system of Mohammed Ali, and the real short-sightedness of his views of political economy, but do not take away from the misery of the Egyptian fellah; but on the contrary, saddle him with forced and ill-paid labour, and help to render the bulk of the population of one of the most productive countries of the world the most miserable. The writer sums up the comparative state of the inhabitants of the two countries, with the remark that the lamentable effects of the two opposite systems are visible in Egypt and Sindh: the former suffers from misplaced and unsuitable improvements; and the latter from the fact that there is no improvement at all.

HORTICULTURAL SOCIETY.—April 4, 18.—The Right Hon. Lady Dover, the Rev. G. C. Bethune, G. F. Girdwood, J. H. H. Atkinson, and J. F. Buller, Esqrs., were elected Fellows.—The display of plants, flowers, and fruits, was at both meetings unusually splendid. At the former a communication from Captain Dwyer, Commandant of the Island of Ascension, was read, containing an account of the success or failure of various kinds of European vegetables, seeds of which had been transmitted to the island. From this it appears that the island is subjected to what are there called "black winds," which prove destructive to haricots, several kinds of lettuces, and all the taller sorts of peas; of the latter, two dwarf kinds, viz. *Pois nain* de Hollande, and *Nain vert petit*, stood the climate well, with the Versailles sugar, and *Alphange* cos lettuce, Batavian endive, Portuguese cabbage, and vegetable marrow. Amongst annual flowering plants, it is remarkable, that those which succeed best, are such as have been introduced from the N.W. parts of America, or from other comparatively cool climates. A paper, accompanied by a model, was also read from Mr. Torbror, relative to a new method of arranging sashes in forcing houses, so that when air is given, the light may not be intercepted by one sash overlaying the other. To effect



this, it is proposed (allowing the roof to be 15 feet wide) that the two lower sashes should each be 6 feet long, and the upper sash 3 feet; and that the rafters should be continued for a short space at the same angle over the back-wall; in giving air, the lowermost sash will slide downwards, the middle one will either remain stationary or move up or down as may be required, and the upper one will, by means of a pulley attached to the back wall, be drawn upwards along the projecting rafters—or, by having the sash secured at the back by hinges, it may be raised vertically by iron rods.

ENTOMOLOGICAL SOCIETY.—*March*.—G. Newport, Esq., President, in the chair.—A large quantity of the singular aerial processes, from the roots of *Sonneratia acida* from Ceylon, was presented by R. Templeton, Esq. R.A., and which has been found very serviceable for lining insect cabinets. Professor Milne Edwards, of Paris, and M. Kollar, of Vienna, were elected Honorary Foreign Members, in the stead of Major Gyllenhal and Professor Andouin, deceased. Mr. Doubleday exhibited a volume of drawings of the larvae of Lepidoptera, by Mr. Standish, jun., and Mr. F. Bond fine specimens of *Polyommatus arion* from Barnewall Wold; and Mr. Hope a fine series of Goliath beetles, of the genera *Rhomborhina* and *Trigonophorus*, including several new species recently received by him from India. Mr. Westwood exhibited a drawing of a small larva very destructive to housed beans. A letter was read from W. Spence, Esq., relative to the action of the pulvilli of flies and other insects, enabling them to walk upon upright or inverted surfaces; also descriptions of some new exotic Curculionidae, from the Philippine Islands, by Mr. Waterhouse.

*April*.—The President in the chair.—Amongst the donations were a series of volumes presented by the Royal Society, and a large and singular ant's nest, found between the floor and ceiling of a cottage near Cobham Park, presented by Miss Combe. Mr. Saunders exhibited a large box of insects from New Holland: some of great rarity, including a fine large undescribed species of Rhipicera. Mr. Bond exhibited some specimens of Mr. Cuming's Manilla Curculionidae; from which he had entirely removed the grease, and restored the brilliancy of the metallic scales, by plunging them into pure naphtha and then covering them with powdered chalk. Mr. Waterhouse read descriptions of some new exotic Curculionidae, and Mr. Westwood the continuation of a memoir on the Geotrupidae and Trogidae.

ROYAL INSTITUTION.—*April 7*.—Prof. Faraday on Light and Ventilation.—The theatre was so crowded that many persons could not gain admission. The subject was interesting, not from any novel theory, but for the application of known facts to useful purposes, especially lighting and ventilating.—ventilation being here used in its common acceptation, as meaning only the mode of withdrawing, from places where human beings are to live, the bad air consequent on combustion, and so leaving the atmosphere in its natural condition, in which alone it can be beneficial to man. After some general remarks on the nature of combustion, the consequent formation of water and carbonic acid, Mr. Faraday described the new process for which his brother has taken out a patent, and exhibited a chandelier to which it had been applied. The ordinary glass chimney is first placed on the lamp, which is fed with external air, as usual; a second chimney, somewhat larger and taller, is then put on, and covered with a thin sheet of mica. In the space between the glasses there is no communication with the external air, except through what Mr. Faraday called an aerial sewer, which sewer is intended to carry off the heated and decomposed air, and is continued till the air is discharged outside the house, or into the flue of a chimney. In brief, the invention consists in the application of the down-drawing stove principle to a lamp burner. This arrangement, in the chandelier exhibited, formed a part of the central support, and was ornamental as well as useful.

\* The third volume of the Transactions of the Entomological Society contains descriptions and figures of the singular parasitic plants, growing on different species of larvae, some of which were noticed in the *Athenæum* of the 1st of April, as having been sent by Prince Albert to the University of Bonn. A still more extraordinary species has since been figured by Sir W. Hooker.

SOCIETY OF ARTS.—*April 12*.—W. Tooke, Esq. V.P. in the chair.—Mr. Davis described his patent Stereoprism combination, as applicable to wood pavements, and for other purposes. This combination has already been applied in paving part of the carriage-way in Lombard Street. The mode of forming the paving blocks is by cutting a piece of timber 6 inches thick and  $5\frac{1}{2}$  inches wide, into lengths of 9 inches, the angle at which the blocks are cut being  $36^\circ$ . In each side, and in the sloped ends, a rectangular groove is cut three-fourths of an inch in width, and of similar depth, the bottom of the groove being 2 inches from the bottom of the block: into these grooves are inserted wooden keys  $3\frac{1}{2}$  inches in length, three-fourths of an inch thick, and  $1\frac{1}{2}$  inch in width, the use of which is to tie the blocks together, both longitudinally and laterally. A triangular groove, three-fourths of an inch wide, and five-sixteenths of an inch deep, is cut in the upper surface, in the direction of its length—and each row is put together so as to break joint throughout the work.

Mr. Whishaw read a paper on Mr. Jeffery's Marine Glue, the peculiar properties of which are, its being insoluble in and impervious to water, elastic, so as to expand or contract, according to the strain on the timber or the changes of temperature, sufficiently solid to fill up the joints and add strength to the timber construction, and adhesive, so as to connect the timbers firmly together. Several practical experiments have been made in Woolwich and Chatham Dockyards; among these may be mentioned the following:—Two pieces of African oak, 18 inches long by 9 inches wide, and  $4\frac{1}{2}$  inches thick, were joined together longitudinally by the marine glue, with a bolt of  $1\frac{1}{2}$  inch in diameter, passed through each of them from end to end. The day after the marine glue had been applied, the blocks were tested by means of a hydraulic machine. A strain was applied to the extent of 19 tons, at which point one of the bolts broke, but the junction of the wood by the glue remained perfect. Two bolts of  $1\frac{1}{2}$  inch in diameter were inserted on the following day, and the strain was again applied until it reached 21 tons, when one of the bolts was broken, the junction of the wood still remaining perfect, and apparently not affected. Another experiment was tried with two blocks of African oak of similar dimensions, but bolted in a different manner, so as to apply the strain at right angles to the junction made with the glue at the centre. The wood split at a strain of 5 tons, but the joint remained perfect. The glue in one case was applied to elm; it resisted a strain equal to 368 lb. on the square inch. This trial was made while the block was in a wet state, which state is considered most favourable for the effect of the glue. Several large pieces of timber were glued together and suspended to the top of the shears at the dockyard at Woolwich, at a height of about 70 feet above the ground. From that elevation they were precipitated on to the granite pavement, in order to test the effect of concussion; this wood was shattered and split, but the glue yielded only in one instance, in which the joint was badly made, and after the third fall. An experiment was made with reference to the composition being used as a substitute for copper sheathing. This composition was applied without poison to four sides of wooden blocks, and on two other sides it was applied in combination with poison equally destructive to animal and vegetable life. After the lapse of twenty-three months, these blocks were taken up, and were found to be covered with small shell-fish on the four unpoisoned sides, while the two sides charged with the poison were clean. The whole of the composition was slightly changed in colour, but was not deteriorated or affected in respect to its useful qualities. Another use consists in its application to the construction of masts. Its powers of adhesion and elasticity fit it for the purpose of joining the spars of which masts are composed. A great reduction of expense is likely to follow its adoption for this purpose, as shorter and smaller timbers may be rendered available, and most, if not all, the internal fastenings may be dispensed with. The mainmasts of the *Eagle*, a 50-gun ship, and of the *Trafalgar*, 120-gun ship, have been put together with this glue, and the mainmast of the *Curacoa*, now reducing from a 32 to a 24-gun ship, are in progress of being joined. This inven-

tion may also be applied in the construction of dock-gates, sluices, piers, wooden bridges, &c.

Mr. Whishaw read a short account of the Great Pyramid of Gizeh, a model of which, made from the surveys and observations of Mr. Perring, C.E., was placed on the table. The Great Pyramid originally occupied an area equal to 588,939.595 superficial feet, or almost  $13\frac{1}{2}$  English acres, the side of the square being 767.424 feet. The original perpendicular height of this structure was 479.640 feet, and the total contents of solid masonry equal to 89,418,806 cubic feet, weighing 6,878,369 tons. Taking the masonry at only 1s. a cubic foot, including carriage, materials, and workmanship, the cost of such a structure would be 4,470,940l. Again, the masonry of the Great Pyramid would be sufficient for the erection of 1,120 columns, each 20 feet square, and of the height of the Monument of London, which is 202 feet; or, if cut into paving stones, 4 inches in thickness, would cover a space equal to 6,158 acres. The blocks of which this great work is composed are roughly squared, but built in regular courses, varying from 2 feet 2 inches to 4 feet 10 inches in thickness, the joints being properly broken throughout. The stone used for the casing of the exterior, and for the lining of the chambers and passages, was obtained from the Gebel Mokattam, on the Arabian side of the Valley of the Nile; it is a compact limestone, called by geologists "swine-stone," or "stink-stone," from emitting, when struck, a fetid odour, whereas the rocks on the Libyan side of the valley, where the Pyramids stand, are of a loose granulated texture, abounding with marine fossils, and consequently unfit for fine work, and liable to decay. The mortar used for the casing and for lining of the passages was composed entirely of lime, but that in the body of the Pyramid was compounded of ground red brick, gravel, Nile earth, and crushed granite, or of calcareous stone and lime, and in some places a grom or liquid mortar of Desert sand and gravel only has been used. It is worthy of especial notice that the joints of the casing stones, which were discovered at the base of the northern front, as also in the passages, are so fine as to be scarcely perceptible. The casing stones, roughly cut to the required angle, were built in horizontal layers, corresponding with the courses of the Pyramid itself, and afterwards finished as to their outer surface, according to the usual practice of the ancients. In order to ensure the stability of the superstructure, the rock was levelled to a flat bed, and part of the rock was stopped up in horizontal beds, agreeing in thickness with the courses of the artificial work. The passages leading to the chambers are not in a central line through the Pyramid, but 24 feet 6 inches to the east thereof: the principal passages are considerably inclined. In the King's Chamber is placed the sarcophagus, which is of granite, but the cover has altogether disappeared. The entrance to the King's Chamber was closed by three portulises in the passage leading into it: the grooves in which they were worked were not in the first instance carried lower than the top of the passage; the blocks forming the portulices were then inserted, and when required to be lowered the lower part of the grooves were cut out. Above the King's Chamber are the "Chambers of Construction," formed to take off the superincumbent weight from the roof of the apartment. The floor of each of these chambers is formed of granite blocks, composing the roof of that immediately below, and each block extends quite across the chamber, from north to south; the inclined stones forming the roof of the upper chamber are of limestone, from the Mokattam quarries. Besides the King's Chamber, there is another chamber, called the Queen's Chamber, at a lower level, and entered by a horizontal passage, leading out of the large inclined passage to the former. There is also a subterranean apartment nearly under the central vertical line of the Pyramid, and which was discovered by Mr. Caviglia, in March, 1817: this is entered by an inclined passage, being a continuation and in the same direction as that which leads from the exterior of the Pyramid on the north side of the great passage. It appears that the whole of these passages had been closed up with blocks of stone, but which have been removed by the indefatigable exertions of those who have penetrated this vast mass of building. Two air channels are formed in inclined directions, and run from the bottom of



the King's apartment—the one to the north, the other to the south face of the Pyramid.

April 19.—G. Moore, Esq. V.P. in the chair.—Mr. Potter, jun. described the process of silver plating, as practised at Sheffield. Plating on copper was first introduced in the year 1742, by Mr. T. Bolsover, a member of the corporation of Cutlers at Sheffield, who, when repairing a knife handle composed partly of silver and partly of copper, thought that it might be possible so to unite the two metals as to form a cheap substance, presenting an exterior of silver, which might be used for the manufacture of several articles which had hitherto been made entirely of silver. It was not till about forty years after the introduction of Mr. Bolsover's plan that the ornamented parts of plated articles, called mountings, were constructed of silver. This great improvement caused the manufacture of plated wares to become one of the staple trades of Sheffield. There are two important features in the process:—the one being a perfect adhesion of the two metals; the other a protection from wear of the prominent edges by friction. The process of manufacturing plated articles may be described as follows:—An ingot of copper being cast, and the surfaces carefully prepared by filing, so as to remove all blemishes, and a piece of silver, also having one surface perfectly cleansed, are tied together by means of an iron wire. A mixture of borax in water is then passed round the edges with a quill; the mass is then placed in a common air furnace, heated to a proper temperature, with a small aperture in the door for an inspection of this part of the process. As soon as the union of the two bodies is effected, which is known by the oozing of the metal, when the fusion of the two metals has taken place, the bar is removed. The quality of the silver used in this process is what is termed standard, containing about 18 dwts. of copper to the lb. troy. The effect of this amalgamation is to render the articles harder, and, consequently, more durable. The ingot being thus prepared, the next operation is to form it into sheets, which is effected by passing the bar several times through large cylindrical rollers, generally moved by steam power; the lamination which the silver undergoes during the operation of rolling, shows the perfect unity of the two bodies. From the sheet of metal the article required is manufactured by hammering chiefly, but also by stamping when the shape is very irregular; the article, if hollow, being filled with pitch, the receding parts are forced inwards, so that the projecting parts remain of the thickness of the sheet before being wrought, while the sunken parts are somewhat reduced in thickness. The dies for forming the ornamental part of plated articles consist of blocks of steel, on the face of which the pattern of the ornament is accurately drawn, after which the dies are moderately heated in an open fire, and then placed upon a leathern sand-bag; the die-sinker then proceeds to cut out the ornaments with hammer and chisel; when sunk to the proper depth, the surface of the sinking is dressed off, and prepared for the ornaments to be stamped in. The stamp consists of a vertical frame of iron, the uprights of which are formed with grooves, in which the hammer or drop slides; the foundation of this machine consists of a square stone, on the upper surface of which is fixed an iron anvil, to which the uprights are firmly attached. The hammer is raised by a rope passing over a pulley fixed in the head-piece of the frame. The die is placed on the anvil immediately under the hammer, and is kept in its proper position by screws. A luting of oil and clay is then placed round the edge of the sink of the die, and melted lead is poured into the cavity; when cool, the hammer is allowed to fall upon the lead, to which it firmly adheres by means of a plate of iron, roughed as a rasp, and which is called the lick-up. The silver used for the purpose and the mountings are also of the standard quality, and is rolled to the required thickness; several pieces of the requisite size are then placed between pieces of copper of the same substance, and put upon the face of the die; the hammer is then raised, and allowed to fall gently upon them; this operation is continued for some time, gradually increasing the fall of the hammer, and diminishing the number of pieces struck until they are forced to the bottom of the die; it is necessary occasionally to anneal the mountings; the mounts being struck as described, are now filled with

solder, consisting of tin and lead, and afterwards secured by wires to the article to be ornamented, the body being covered with a mixture of glue and whitening, to prevent the solder from staining the surface; they are then soldered on by means of a hydro-oxygen blow-pipe; the article is next boiled in a solution of pearl-ash or soda, and scoured with fine Calais sand; the mounts are polished by a lathe, as silver articles, with rotten-stone and oil, then cleansed with whitening, and finished with rouge; a scratch brush, of brass wire, is used for deadening the parts required, and the plain surfaces are burnished with tools of bloodstone or steel, soap and water being used in this operation, which is performed by women.

Election of officers for the ensuing year.—President, H. R. H. the Duke of Sussex. Vice-Presidents, H. R. H. Prince Albert, Duke of Northumberland, Duke of Sutherland, Duke of Buccleuch, Marquis of Northampton, Earl of Romney, Earl of Radnor, Earl Stanhope, Earl of Shrewsbury, Earl of Harrowby, Earl of Dartmouth, Lord Western, Viscount Lowther, Rt. Hon. Sir R. Peel, W. Tooke, T. Hoblyn, G. Moore, A. W. Tooke, R. Twining, B. Rotch, J. Hume, B. B. Cabbell, W. H. Hughes, W. Pole, P. M. Roget, M.D., D. Pollock, W. H. Bodkin, Esqs. Secretary, F. Whishaw, Esq.

# MEETINGS FOR THE ENSUING WEEK.

- SAT. Asiatic Society, 2 P.M.
- Botanic Society, 4.
- MON. Geographical Society, half-past 8.
- Statistical Society, 8.
- Society of British Architects, 8.
- TUES. Institution of Civil Engineers, 8.—An account of the Brick-making at Bickington Tunnel during the Winter of 1846 and Summer of 1847, by F. W. Simms.—Description of a Cast Iron Bridge, completed in 1846, for carrying the Birmingham and Gloucester Railway over the River Avon, by Capt. Moorom.
- Zoological Society, 8.—Scientific Business.
- WED. Geological Society, half-past 8.
- Society of Arts, 8.—Mr. Cooke's Electrical Telegraph will be described.
- Medico-Botanical Society, 8.
- THURS. Royal Society, half-past 8.
- Royal Society of Literature, 3.—Anniversary.
- Numismatic Society, 7.
- FRI. Royal Institution, half-past 8.—Dr. Miller's 'Illustrations of the Theory of Bleaching.'

## FINE ARTS

*Le Keux's Memorials of Cambridge.* 2 vols. Tilt & Bogue.

THIS work is now brought to a close, and forms two handsome volumes. The price, considering the number of the illustrations and the manner of their execution, constitutes its claim to public support; but neither the plates, for the most part, nor the literary portion of the work, rise beyond the character of respectability. The latter, indeed, can scarcely be said to have even this distinctive character, for it is little more than a skeleton of facts collected from Fuller and other writers on the University: not sufficiently ample to supersede reference to the authorities, and wanting in such peculiar characteristics of treatment as might give it an interest of its own. It has much the air of a compilation written to order, without sympathy with the subject. The same formula answers for the account of every college. First comes its history, then a notice of its buildings, written, seemingly, with but little knowledge of architecture: then lists of its more eminent members and benefactors, with brief details of the patronage attached. This sort of skeleton work may be advisable in a book of reference, but is sadly wearisome for continuous reading. Now Cambridge is, and ever must be, a subject of interest; and any writer who should take up any one of the many branches here glanced at—the history of the colleges, the biography of the members, or the architecture of the buildings—and treat it as a labour of love, might produce, not merely a useful work but one of permanent interest. We have spoken of the lack of architectural knowledge, inexcusable in treating on one of the richest architectural cities in the country: thus the church of St. Botolph is described as "a good building, consisting of a nave and a chancel, with side aisles" (could the aisle, or wing, be anywhere but at the side?); we are told that the New, or Giabome Court, of St. Peter's College, "was built in the Gothic style;" the buildings of Clare Hall are named with nice precision, as a good specimen of the architectural style of the beginning of the seventeenth century. The "Combination room" of Clare Hall is, without any grounds being stated, called "one of the best in the University." These specimens are enough to show, that the

architectural inquirer must not look to the 'Memorials' for specific information as to its buildings.

The engravings, though unequal and often formal, are faithful, and some of the drawings, by Mr. Mackenzie, exquisite for their extreme delicacy of expression of form, though sometimes wanting in picturesque effect. This objection holds throughout against the wood-cuts.

## MUSIC AND THE DRAMA

HER MAJESTY'S THEATRE.—It was a good calculation on the part of the management, to introduce Madame Grisi, after a two years' absence, in the operas which have recently been so successful in London—thanks to our own *prima donna*. But we must add, that never did Miss Kemble's 'Norma' stand so high in our good graces as on Tuesday evening. It will not do, however, to compare voices. Madame Grisi's is still the richest, most flexible, most powerful *soprano* within our knowledge; though some of its tones be produced with greater effort and anxiety of countenance than formerly: her figure and face have grown matronly since she last appeared: her acting has not lost in passion, neither has it gained in intelligence. The reception given to her was very warm. Due honour, too, was paid to the *Adalgisa* of Mdlle. Molteni, which was excellent both as to singing and action. The *Oroveso* of Lablache is as ever, noble, and imposing. Rumours of tricks played by Time with this incomparable artist have come by dozens from France; they seemed to us on Tuesday only so many fictions devised for the excuse of Parisian inconstancy. On Thursday Sig. Fornasari's great trial and Signora Brambilla's reappearance "came off," in 'Semiramide,' which was given with great care and splendour. We are sorry, however, to say, that the new *Assur* failed to satisfy our hopes and expectations; and this not so much in the general conception of the part, as in the execution of its details, by which the vocalist takes rank, and in which he is unquestionably far inferior to Tamburini; since, while not flinching from a single roulade or division however arduous, scarcely one was finished, and, in more than one, the intonation of the singer was false. All this, however, may be amended, and is in a fair way of being so, by the companionship in which the new *basso* is now exhibited. Six years have passed over Sig<sup>a</sup>. Brambilla since our poet sung her praises; nor passed harmlessly over her voice: on the other hand, she is six years richer in taste and executive power. Madame Grisi was magnificent as the Assyrian Queen: her voice has never been in finer order, her execution never more brilliant; while the maturity of her face and figure add truth to the personation. One word more: the current cast of 'Semiramide' has been extravagantly vaunted; it seems to us neither so strong as when it was given with Madame Albertazzi and Tamburini, nor as on its last production, with Madame Viardot for *Assur*. We have only a line to add, that an entire series of novelties and revivals makes the *ballet* more than ever attractive. There is one step in 'The Gipsy,' by Mdlle. Fanny Elssler, worth "a wilderness" of aimless postures-dances.

DRURY LANE.—The adventures of 'Fortunio and his Seven Gifted Servants' are the subject of the Easter entertainment; but the fairy tale, instead of being decked out with the choicest flowers of poetry that the dramatist's fancy could furnish, and its wondrous incidents represented in good faith with the mightiest magic that the stage Prospero could command, is travestied in doggerel rhyme—its romance turned into ridicule, its moral exchanged for political allusions, and its fanciful conceits for parodies of popular ditties and slang phrases. Alas for the romantic associations of fairy legends! That fabulous lore is not deemed "meat for babes" in these days of grim realities, literal facts, and unimaginative feelings: the very urchins of the nursery, fresh from the juvenile scientific library, would regard it as too puerile. We must confess to a sneaking kindness towards the old romantic fairy spectacles, such as 'Cherry and Fair-Star,' that used at Easter-tide to revive the recollections of childhood so pleasantly: they were as welcome as the absurdities of pantomime, before burlesque introductions robbed the harlequinade of its fun, and left the motley crew but the limbs and mask of



drollery. But such things would be despised in this day, and we can only get a glimpse of the marvels of Mother Bunch through a quizzing-glass: the very fairies who emerge from flowers, must be dressed in court costume, with wings sprouting from their velvet coats; and even dragons must be droll. The success of these elegant extravaganzas, which are set off with the utmost splendour of scenery and costume, is, however, so complete, owing not only to the magnificence of the spectacle, but to the witty pleasantries of the dialogue, that their popularity, which dates from the time of "Olympic Revels," is likely to continue unimpaired: and most amusing are the whimsical incongruities and grotesque fancies of this comic version of "Fortunio," by the author of "The Sleeping Beauty," and other kindred productions. The achievements of Strongback, Tippler, Gormand, Lightfoot, Fine-ear, Marksman, and Boistero, are exhibited in so effective a way, as to satisfy the demands of the most exacting: the fountain is emptied of water and filled with wine in a twinkling, and the dragon not only swills it dry, but performs such antics in his drunkenness as to throw the house into convulsions of laughter.—Mr. Stilt is the name of his inner man. Mr. Selby, as the *Emperor Matapa the Merciless*, is frantically fierce and tyrannical, the very impersonation of northern despotism; Mr. Hudson, as the jovial *King Affourite*, and Mrs. C. Jones, as his cruel sister, the *Princess Vindicta*, are a happy pair of opposites; while Miss P. Horton, as *Fortunio*, is as gay and dashing a young spark as ever wore cloak and doublet, to say nothing of her singing, and the arch playfulness with which she pointed the jokes of the dialogue. Nor should the clever dancing of Miss Webster be forgotten, nor the ingenious manner in which the race-course, and the feats of swallowing a stack of loaves and carrying impossible burdens are represented. A new *Othello*, Mr. G. V. Brooke, and a new play by Sheridan Knowles, called "The Secretary," were announced for this week, but have been postponed—the play till Monday next only, the tragedy *sine die*.

COVENT GARDEN, alone, closed its doors against the crowd of fun-seekers; but they open on Monday with Madame Eugénia Garcia in "La Sonnambula;" and on Wednesday Madame Ronzi di Begnis and Herr Staudigl will appear in "Norma."

THE HAYMARKET re-opened on Monday with an embellished interior, lighted with gas for the first time, and the excellent comedy company of last season; which includes Madame Vestris, Mrs. Glover, Mr. Farren, and Mr. C. Mathews, in addition to the usual corps. The proscenium has been reformed, and the appearance both of the stage and audience part is much improved by this change alone; the busts and portraits have also been removed, and tasteful groups of figures in colour are the only ornaments save the gilt mouldings on the fronts of the boxes: the new chandelier gives to the house a lively aspect; and the fawn colour of the panelling mellows the light, which is abundant without being glaring. The pit benches are fitted with backs; and two rows of stalls invite those who like to see the paint on stage faces, and do not object to the din of the orchestra. The "School for Scandal" was selected for the opening night, as showing off the company to advantage; and on Tuesday a *débutante*, Miss Bennett, appeared as the *Widow Cleverly* in that intolerably insipid comedy, "The Soldier's Daughter." The young lady possesses an agreeable person, and natural gaiety of manner: she seems accustomed to the stage, and won the suffrages of the audience. We shall be glad to see her confirm the favourable impression in some part that affords better opportunities of testing her intelligence in reading and embodying a character.

THE PRINCESS'S THEATRE, too, catered for the amusement of the holiday folks, in the modern style, "The Three Graces" being the theme of burlesque, and Messrs. Wright, Bedford, and Oxberry, the efficient agents of the practical jokes, aided by the antics of Wieland, as Pan.

The Minor Theatres, whose proceedings are not food for critical digestion, have contributed the usual variety of Easter entertainments; and "Astley's" is itself again, under the auspices of Mr. Battu, who has taken the reins of equestrian management that Ducrow let drop, and reared not only a stud of horses, but an amphitheatre to exhibit them, which is described as being more spacious for the steeds and commodious for the visitors

than before—at least, as regards seeing. The campaign in Afghanistan was the subject of the piece, and Lady Sale and Lord Ellenborough were duly represented in military pageant.

ST. JAMES'S THEATRE.—*French Plays*.—The pieces selected for performance on Easter Monday were more than usually amusing. The first was one of the most popular and wholesome of the recent Parisian novelties, "Les Mémoires du Diable"; the second one of the richest farces ever presented on any stage—none other than "Le Père de la Débütante," with M. Vernet in the principal character. "Les Mémoires" is a tale of intrigue, vicissitude, folly kept in order by successful audacity, and injured innocence defended—with a dash of legendary superstition, to remove the drama from the list of common-place romances, in which a lawyer's clerk is the *Deus ex machina*, and a bundle of forgotten parchments the conjuror's book of gramarye. The Gentleman in Black is fairly acted by M. Rhozevil. It is a part, the effect of which is secured by *nonchalance*; and what can be more easy to the actor? Madame Doche (whose beauty, we must whisper, does not bear out the reputation which crossed the channel before her) seems, at all events, to be of our opinion. Her pathos is weak, her coquetry pointless, and her dialogue wants emphasis. M. Cartigny's personification of a faithful servant of the decayed family, who restricts himself, by vow, to two words, for fear of betraying a secret, and hence is considered an idiot, is clever—the best piece of acting in this intricate and amusing drama. But we grudge every line taken from the space due to the Father of the Actress. A grave essay might be written upon M. Vernet as an artist; a comic library furnished from his looks, gestures, and exclamations. Never was anything so eager, so shabby, so enthusiastic, so redolent of "lamp-oil and orange-peel": never were the real father and the stage father, professional and parental pride, mingled in such a delicious and probable confusion!—never was audience kept in such a *roar* of animation: whether *Gaspard* be seen in the ragged glory of his home-anticipations—or in the skill of stage diplomacy, cajoling the manager, replacing the missing functionary of the drum, and finally planting the Prodigy in the arena of triumph—or encouraging his treasure to declaim the dramatist's bad language in the dramatist's presence—or on the momentous occasion when the damsel comes to trial, and is accepted by the public of Paris amongst its sworn favourites! Not a detail is neglected, nor yet a comicality exaggerated; the amount of humour and high spirits brought to the task being little less than that which Bouffé exhibits in the incomparable "Gamin de Paris." The farce, too, of its broad kind, is a capital one. The Parisians have a strange pleasure in mocking at themselves, and laying bare to common day knaveries and pretensions, the destruction of which, one would think, must destroy one good half of their comfort in life. Thus M. de Balzac, a literary man, is never so happy as when he can bring French literature and criticism into disrepute in his novels;—and thus we are indebted to the showing of MM. Théaulon and Bayard how Pretension gets the prize, and trumpery is made to pass for true metal, and dramatic germs and success are alike a *humbug*, for one of the most amusing *vaudevilles* of the French comic stage.

#### MISCELLANEA

Paris Academy of Sciences, April 10.—Letters relating to the comet were first read. According to the conclusions of MM. Laugier and Mauvais the curve described is a parabola. The comet of 1843 is, of all the comets known, the nearest to the sun. On the 5th ult., when it was at its nearest point to the earth, it was still distant from us 32 millions of leagues. The nebulousity, which formed the head of the comet, had a diameter of 38,000 leagues, and was therefore 1,700 times larger than the earth.—A paper was read from M. Ebelen, respecting the production and use of gas in the preparation of iron. By means of a gas generator of a new construction, M. Ebelen has arrived at the following results. In producing gas by means of coal and cold air, the oxygen of the air changes completely into oxide of carbon. The temperature of the gas which escapes from the generator is superior to that of the fusion of antimony. As soon

as steam and air are introduced the proportion of combustible gas augments in the gaseous mixture but the temperature at the time of leaving the generator is lowered. The quantity of steam which can be introduced into the generator is necessarily limited, and depends on the quantity of heat furnished by the apparatus. The quantity of carbon used in employing steam is a little less for each litre of gas produced than if air was used. The only inconvenience of steam in the lowering of the heat in the pipes of the generator, which in some cases would be serious. The heat required for fusing is 300 degrees. By the new generator of M. Ebelen it is easy to obtain this heat, but it must not be exceeded, for in that case the pipes would become red hot, and produce oxide. The waste heat may be again used for the production of steam for the generator, or heating the air, which is to serve for the fusion of the metal.—M. Arago announced the receipt of a letter from M. de Lamarque, from Manilla, informing him that he had succeeded in penetrating into the interior of the island of Lupon, and enclosing a description of the volcano of Bani.—A new instrument, by M. Aimé, for extracting sea water at enormous depths for philosophical experiment was laid before the Academy. This instrument contains a reservoir filled with mercury. On being thrown to the depth required by a line and other apparatus, the mercury is displaced by a spring, and the reservoir is filled with water. In one of the experiments performed by M. Aimé, he drew some water from the sea at the depth of 2,000 metres, or half a league. He was desirous of ascertaining whether the quantity of air contained in the water of the sea increased with the depth. It results from the trials made, that the quantity does augment down to a certain depth, and then decreases gradually, until the quantity of air is no greater than that at the surface.—A paper was received from M. Bisson, on a modification which he had made in the apparatus of the Daguerreotype, and which consists in the suppression of the mercurial box. He puts upon a plate of zinc, well cleaned of the proto-iodine of mercury, two drops of nitric acid, applied with a wadded-ball (tampon), which forms a brilliant amalgam, and gives to the plates of zinc the appearance of silver. The plate thus prepared is placed before the frame which contains the impression obtained in the camera-obscura, and occupies the place of the violet obscurator, the plate of amalgamated zinc facing the impression at a distance of 5 or 6 millimètres. A temperature of 12 to 15 deg. Centigrade suffices to mercurialize the impression.—A very long paper on the precious metals of Mexico by M. Saint-Clair Dupont was read, but it adds little to the information already obtained on this subject.

American Periodical Literature.—By extracts in your journal you have given currency—some value even—to the "Remarks and Figures" with which Messrs. Wiley & Putnam defend American literature against alleged mis-statements of "Mr. Alison, Mr. Dickens, and the Foreign Quarterly Review." "Remarks," when they happen to be silly, answer themselves well enough, but "Figures," when false, do not. This is my excuse for asking your insertion of these few lines in reply to a statement which I copy from the *Athenæum* of the 1st instant. "The Foreign Quarterly article on the Newspaper Press of the United States (endorsed by Mr. Dickens), has at its head as text, the names of eleven newspapers (out of about 1,600 in the country), while at least nine-tenths of the censurable extracts, to prove the writer's views, are from one paper, the *New York Herald*; and from eight out of the eleven, not a single line is quoted, either for praise or censure!" The "censurable extracts" in the article consist of about 318 lines. Of these, 85 lines are from the *New York Herald*, and 233 from other journals. Of the 11 newspapers given as the text of the article, 6 are quoted, and the remaining 5, though unquoted, are not undescribed. In the course of the article, 15 other newspapers are referred to (four by name), and passages given. As many hundreds might have been quoted, no doubt, could anything have seemed to justify the production, beyond what was strictly called for, of matter offensive to decency and good taste.

Yours, &c.,  
LONDON, April 20.

THE EDITOR OF THE "FOREIGN QUARTERLY REVIEW."

Dover.—Another blast took place on the 18th. It proved proportionately successful in its effects with the great one, the particulars of which were kindly communicated to us by Sir John Herschel (*ante*, p. 111). The present blast consumed upwards of 10,000 lb. of gunpowder.

TO CORRESPONDENTS.—We have received a long letter from Prof. Taylor, which we do not publish, because it does not disprove a single statement in our last week's paper. The opinions of his musical correspondents, as to the value of the passage extracted from Luca Marenzio, do not seem to us to touch the question. It was one to be decided by the Madrigal Society, and has been decided against Prof. Taylor.



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